

# THE ROCK MARKETPLACE

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- SHEL TALMY  
from kinks&who  
to now
- RAY DAVIES' doings
- POLL RESULTS
- CAROL CONNORS?
- & More!

## TIPS FOR THE TOP

the high numbers  
steve marriott  
jimmy page  
davy jones

P F SLOAN:

where is he now that we need him?

discoveries single&album reviews addendum letters

# TRMmings

Well, here we are back again---our second Christmas issue! I really can't believe that it's been so long since TRM began, but it has indeed spanned two Christmases already. To all who have been with us over this period, just let me say thanks again for all your support and encouragement. In these relatively dull musical times, and economic times as well, it's nice to know that there's still a bunch of us in there plugging away. This issue, to some extent, is centered around those folks who have been misinterpreted, misled, miserable or just plain ignored.

We start off with a good look inside the world of P.F. Sloan, who may not seem like your average cover-story-star-figure, but just check out his story and you'll see why we believe otherwise. TRM newcomer Brian Gari traces 'Flip's' career, and also adds some insightful personal remembrances as well.

Shel Talmy is one man who has often been misunderstood, and reading the story in this issue will probably explain why. He's a man who speaks his mind, and has a lot to say---and it's not always flattering.

Talmy talks, of course, about his years with the Kinks and declares that 'Ray Davies could have been Britains biggest solo .....star', and we quite agree. TRM examines the non-Kinks world of Ray Davies, those little-known writing and producing efforts which stopped abruptly some six years ago, and are just now re-emerging.

Carol Connors may not have been as famous as Ray Davies, but Ken Barnes builds a convincing case for her place in the Hall of Fame. Meanwhile Gene Sculatti provides us with a po-pourri of oddities and curiosities in DISCOVERIES, and TRM goes out on a limb picking next years stars---The choices: Steve Marriott; Davy Jones; Jimmy Page; & The High Numbers. Read about these newcomers!

You may notice on the cover that a Sparks story was planned for this issue. Quite true, but it turned out Ron & Russell's true accounting of their early days, unreleased albums, & career breakdowns covered quite a bit of ground, and rather than split the story over two issues, it will be printed entirely in the next TRM. It just looked so nice on the cover, that we decided, for the sake of our Art Director's peace of mind, to leave it intact.

And finally, the real stars of this issue are you, the readers of TRM. The response to our poll was totally amazing, and even our 'giant Univac computer' had trouble keeping up with the flood of answers. Yet, it's all been tallied and the results are quite interesting and entertaining. Some of the results were quite predictable, but the 'upsets' outnumbered the sure-shots more often than not! The response and result of the Poll are very heartening, and I think indicates the return of 'the golden era' again. It may not yet be evident in the charts, but TRM and its readers are always a half-year or year ahead of the rest of the field. That, of course, will always continue.

That's it for now. Once again Season's Greetings to all, and our best to all for the coming year.

*Alan*

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TRM GRADING GUIDE: Advertisers should try to conform to the following descriptions of conditions and abbreviations:

Poor: Very worn, hardly playable record (P). Fair: Slightly better, but still noisy (F). Good: Typical of record not kept in sleeve; well played (G). Very Good: Kept in Sleeve; Played, but not abused (VG). Fine: No noticeable marks or noises on record. (FI). Mint: Played a few times, but no noticeable wear. (M); New: Unplayed (N).

Abbreviations: (H) or (COH): Hole drilled through label or jacket. (DJ): Promotional Copy. (RE): Re-Issue or Later pressing. (PS) or (PC): Picture Sleeve or Cover. (WL): Writing on Label. (SS): Still Sealed. (MO): Mono. (ST): Stereo.

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# P.F. SLOAN

Have you been seeking P.F. Sloan? Probably not. But some faithful people certainly have been---Jimmy Webb to name one. He wrote a song about Phil in 1970 which appeared on an album called Words and Music (and was later recorded in glowing fashion by the Association). The song reflected Webb's views on the bypassing of Sloan's talents; "I Have been seeking P.F. Sloan/No one knows where he has gone/No one has ever heard the song/That good old boy sent winging." P.F. Sloan; one of the first singer songwriters, but not the first to be driven into, perhaps, self inflicted obscurity.

Phillip (Flip) Sloan was born in New York, but moved to Los Angeles with his family in his early teens. He began his recording career in L.A. on some small obscure labels like Alladin and Mart. His first was out in late '59 (at the age of 15!), and it was an attempt for the dying RnB Alladin label to get a chart hit. (It was of course a massive flop). The next, out a year later was on the local Mart label, and is virtually unknown. Even Flip shrugs them off.

Meanwhile Steve Barri, who was working in a record store in Fairfax, California, penned "Suzie Jones" for the Nortones on W.B., and then was possibly involved with their two followups. But he had bitten the apple and was hooked on the record business. He went on his own, issuing two singles on the Rona Label in 1961. Then he teamed up to write and co-write some songs with Carol Connors (see article elsewhere in this issue) which kept him busy during 1961 & 1962. In 1963, he teamed up with Carol and Cheryl Connors to form a recording trio dubbed The Storytellers. Issued on Ramark, "When Two People" was soon picked up by Lou Adler for Dimension records. Despite high hopes for the disc, it ultimately went nowhere, but it was the most important flop that Steve Barri would ever have. For thru this chance meeting with Lou Adler at Dimension, he was soon teamed up with the young, but obviously talented P.F. Sloan.

Lou Adler, then professional manager of Screen-Gems Columbia Music was the guiding light for Phil's career. It was he who signed Phil and Steve Barri to Screen-Gems and put them together as a writing team. Their careers began with some writing and occasional producing for other artists such as Connie Stevens. The first successes, tho, came with Round Robin on Domain Records. "Slauson Town" came first and caused some noise. It was the followup, "Kick that Little Foot Sally Ann" (credited often to P. Sloan) that took off reaching the Top 60 nationally. Round Robin's dance records were even more popular in Canada where he ran up a string of major successes. Adler, with his keen ear for talent, was beginning his Dunhill production company in 1964 and picked Phil and Steve as his only staff writers for the subsidiary publishing company, Trousdale. At this point Phil and Steve wrote more songs than, perhaps, at any other point in their careers. They were not only writers, but also acted as background singers, arrangers, musicians, producers, and later on artists under their own and various other names. Lou's wife at the time was Shelly Fabares, and it was she who was the first to record "I Know That You'll Be There" on Vee-Jay, written, arranged (and possibly produced) by Sloan and Barri. (The Turtles later recorded it on the You Baby album.) It was perhaps the first clear indication of the duo's brilliance. Shelly Fabares gently was guided through a drifting melody with a powerful chorus. The flip, "Lost Summer Love" was even better; an uptempo pop song with a perfectly arranged slew of hand-claps, falsetto backup vocals, and drums rolls. It paved the way for Sloan-Barri's dive into surf-music a year or so later. Through this mid-'64 association with Vee-Jay, they also wrote songs for Betty Everett ("Can I Get To Know You") and Themes Incorporated. At Warners they penned songs for Ramona King and Connie Stevens, and then wrote, arranged, and conducted both sides of an Ann Margaret release for RCA. "Someday Soon", the original "A" side was nice enough, but it was "He's My Man" (which became the "A" side by the time of release) which remains today a brilliantly classic record. Ann Margaret sings (breathes is a better description) in a breathy hushed style that would easily send Joey Heatherton and Lynsey De Paul back to the minors. Sloan & Barri offer lilting backup vocals, a variety of percussion effects, and a echoing elongated guitar sound.

In 1964, the popularity of surfing music was creating the need for more than just Brian Wilson to turn out hits. Gary Usher was active at Capitol; Bruce Johnston and Terry Melcher were handling Columbia; and Liberty-Imperial needed some activity. Jan & Dean (Lou Adler proteges) had already achieved major success, but were looking for new fresh material. They found it in P.F. Sloan and Steve Barri. Their first appearance on a Jan & Dean record was on the Dead Man's Curve album where they were listed as, doing "background voices". They continued doing backup vocals on the next three albums (Ride the Wild Surf; Little Old Lady...; & Command Performance) where they were often listed as the Fantastic Baggies. Over the span of these albums they also penned such greats as "Tell Em I'm Surfing"; "Summer Means Fun"; "One Piece Topless Bathing Suit" and the never-to-be-forgotten "From all Over the World".

They were so successful in fact, that they recorded an album and a few singles for Imperial as the Fantastic Baggies. Their recordings were usually all standouts---no fillers for these boys, always totally professional. Phil prefers not to reminisce about this period (perhaps equating it with prostitution). Nevertheless, the Fantastic Baggies were as melodious, harmonious, and tight as any of the era. Some of the same musical tracks appeared on both the Baggies LP and corresponding Jan & Dean albums, which in retrospect seems interesting, but not important. (See TRM's Jan & Dean story in issue #6 for further details...) Phil was only eighteen and Steve, twenty-one at this time---certainly quite young to be producing such high quality tracks. Phil took the lead vocals on the album and Steve added some harmony. The highlight of the album is "Surfin's Back Again" with the addition of some very "in" surf impersonations. Who else would imitate Terry Melcher, Jan (slightly offkey of course), Brian Wilson (only the high notes), Rick Nelson, Jack. E. Leonard, Don Wilson (no relation to Brian), and Lou Adler ("great guys, you guys are great")? The patter continues into the runoff grooves with "keep away from my house, boy..." Who knows what it meant, but we certainly felt the humor.

Besides penning songs for the Rip Chords and Bruce and Terry during the duos "surf period", they also wrote the little known "Swintime U.S.A." for "The Lifeguards" on Reprise, produced by Jack Nitzsche. For Bruce & Terry they provided "Summer Means Fun" and the "Rip Chords" did "This Little Woodie"; "Surfin Craze" and "My Big Gun Board". In fact one of the Rip Chords final singles "One Piece Topless Bathing Suit" b/w "Wah-Wahini" were both Sloan-Barri compositions, and non-LP waxings as well. (See TRM #5 for details.) Speaking of non-LP sides, the Baggies had three; the uptempo amazing falsetto "Anywhere the Girls Are"; the best Beach Boys ballad cop ever "Debbie Be True"; and the strange-non surf remake of "It Was I" with what sounds like Dean T. on backup vocals!



WHEN YOU'RE NEAR  
YOU'RE SO FAR AWAY  
(Sloan - Barri)



PHILIP & STEPHAN

Produced by Sloan & Barri  
A DUNHILL PRODUCTION  
IN-7711

(64-6894)  
Trousdale Music  
(BMI)

Then came a strange association (which began even while the Fantastic Baggies were still afloat) with some Canadian artists. It's hard to say how for sure the Sloan-Barri Canadian-Connection came about, (perhaps it was because Round Robin had been such a hit in Canada...), but one album and a few singles of importance emerged from this period. The center of attention was a Canadian lad called Terry Black. Guided by the writing and production genius of Sloan/Barri, Terry notched a series of massive hits for Arc Records in Canada. An album followed (2 singles were issued here on Tollie, and Terry later followed S/B over to Dunhill), titled The Black Plague. It included seven Sloan-Barri cuts (three are earlier non S/B throwaway tracks), and was really quite a classic. "Unless You Care", the opening cut, was probably the best, and several of the songs were later re-produced by Sloan & Barri for their early Dunhill productions. The songs were all short, crisply produced and infectiously melodic. The duo were clearly influenced here by Lennon-McCartney's softer Peter & Gordon phase. There's touches of Zombies, and Billy J. Kramer as well, but there's also lots of of S/B there too. This is one of the most consistent and enjoyable albums of the era; pick it up if you ever get the chance.

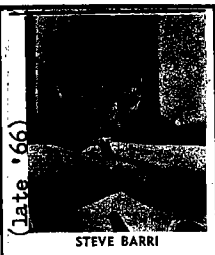
Terry Black's "girlfriend" at the time was Patricia Anne, from Halifax Nova Scotia, who also recorded for Arc Records. Not only that but she was also signed in late 65, to Paramount where she was scheduled to be in a film with Jan & Dean! (Lou Adler strikes again!). Sloan and Barri definitely worked with her, the total extent not being known, but one thing is for sure: Flip wrote "Blue Lipstick" for her, and it was a fairly successful record for the lass. The (now dynamic) duo also worked with yet another Vee-Jay subsidiary Interphon where they recorded some instrumentals as Sheridan Hollenbeck Orchestra and Chorus, and two vocal sides as Phillip and Stephen in late '64. Phillip & Stephen produced a cross between the Terry Black-British Sound; oldies ("Save the Last Dance for Me" & "Midnight Mary"); and what would soon emerge as the folk-rock sound.

So it was one day at low tide that folk-rock rolled in and seemed to (overnight) replace the surf board with protests and demonstrations. At this point, Flip Sloan, the staff-writing, fill-that-session man, began his metamorphosis. The last records during this period were "From all Over the World"; "Secret Agent Man" (Johnny Rivers); and a series of songs for the MGM film Hold On starring Herman's Hermits, Shelly Fabares and featuring "Where Were You When I Need You", and the Mickie Most suggested title "A Must To Avoid".

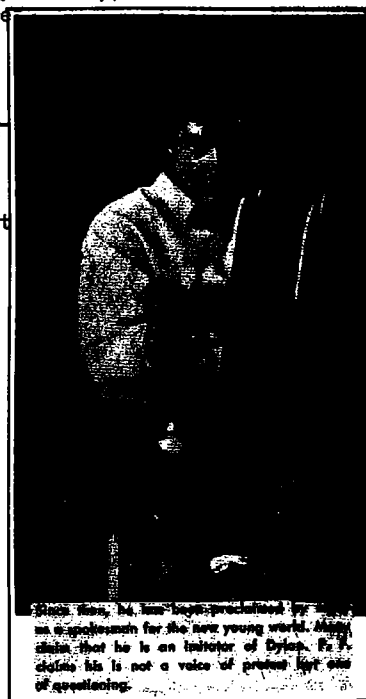
By early 1965 Dunhill Records had been formed by Lou Adler, Bobby Roberts (one of the Dancing Dunhills from whence the name emerged), and Jay Lasker. The first Dunhill album, strangely enough, was an instrumental surf album by the Rincon Surfside Band. The Surfing Songbook featured songs "made famous by Jan & Dean and The Beach Boys", and had Sloan and Barri on backup vocals. The sound is tight (almost the same as the Fantastic Baggies), and if you ever want to record some new surf songs, you can't get better backing Tracks than these. Unfortunately, there was hardly a need for this type of album in 1965, and sales reflected that point quite clearly. Of the first 30 or so Dunhill singles, Sloan & Barri were immediately involved (writing, producing, etc) with at least 20!

These included two more fine Shelly Fabares records, and two additional Terry Black sides. One "How Many Guys", was not a hit, but certainly got a great response on Lloyd Thaxton's show. (Deservedly so, it was another perfect pop record; and it marked a rare television appearance by Phil and Steve!). (The flip, a remake of Sam Cooke's "Only Sixteen" has "this one's for Darren" inscribed in the grooves...). Willie & The Wheels (actually S/B), brought back some harmonious summer sounds; "Do What You Did" b/w a new version of "Skate-board Craze" (taken from the Rincon Surfside Band instrumental track). They also produced or wrote for Dandee Dawson and the Ginder Snaps; Hal Elaine; Don and the Goodtimes; & Emergency Exit. The Iguanas (who were probably Tony, Vic & Manueal, the Mators from Jan & Dean fame) performed for the first time "This Is What I Was Made For", and even did a very untypical (for S/B) Paul Anka re-make "Diana". Sloan & Barri also wrote and produced for the Thomas Group (featuring Danny Thomas' son, Tony); but as someone once said; you can't make a silk purse out of a sow's ear... A bit later on, Sloan-Barri, as the Imaginations issued "Summer in N.Y." b/w "I Love You When You're Mad". One of their few NYC songs, it rivaled "That's Cool, That's Trash" which Sloan-Barri had released as The Trash Cleaners in January 1965. "That's Cool..." was a combination of the Detergents & Jan & Dean's "Schlock Rod"---quite weird, to say the least...

But although many of these one-shots produced great pop records, Phil was changing, but few people knew it. He was being heavily influenced by Dylan, which surrounding music-men found an asset, what with folk-rock becoming the next big money trend in pop. But Phil wasn't writing these songs just to make money---he was relating his difficulties of feeling out of place. These feelings produced such songs as "Let Me Be", "This Precious Time", and "I Found A Girl" name but a few. The later tune caught the ear of Jan Berry who changed the line "I Used to travel all alone" to "I used to go to parties all alone..." Travel? No, No, Flip---Parties are what kids can relate to. P.F., as he had become, could better relate to traveling all alone.



P.F. brought a demo containing "Sins of A Family", "Let Me Be", and "Eve of Destruction" to the Turtles and chose "Let Me Be" as their followup to their Dylan-penned hit "It Ain't Me Babe". Then quickly followed another Sloan song, "You Baby". In all the Turtles recorded some half-dozen Sloan or S/B songs including "Eve of Destruction", "Is It Any Wonder", "I Know That You'll Be There", and a late issue of "I Get Out Of Breath", which the Turtles had actually recorded many years before. P.F. recorded his first album during this time with Steve as his producer, but slowly disappearing as P.F.'s co-writer. In fact, a few Sloan-Barri credited songs were actually generosityes. P.F. wrote some of those by himself and was becoming primarily a solo writer. Why not? He had much to say; much he was reflecting upon. He had replaced his electric guitar sounds with folk strings and a harmonica. His surfing velours were replaced with white dress shirts, jeans, and a Dylanesque cap. The smile was now a painful expression of pondering.



P.F.'s first solo album, coming on the heels of his first single (and only chart record under his own name; #86...) included many songs covered by other artists, but none of the early versions were equal to the simplicity of P.F.'s versions. P.F. played guitar and harmonica on the album and used the regular Dunhill session crew consisting of Joe Osborne, Larry Knechtal, and Hal Blaine. The sound was new to non-Dylan listeners, but somewhat of a copy to Dylan devotees. The songs were definitely honestly written, but included some very Dylan-influenced lines. (And Sloan's commercial success as a writer, often turned people off to his solo work...) One important point however, and one that probably made P.F. such a "covered" writer, was his melodies. Dylan could take a song into the five, six, or seven minute grooves, while P.F. gave us a catchy, sensitive melody with a lyrical point in usually less than three minutes.

On this first album, P.F. gives us "Take Me For What I'm Worth", which the Searchers transformed into a hit record. "What Am I Doin' Here With You" was a rockin' club number when performed by Johnny Rivers on *In Action*, but Sloan takes us out of the Whiskey to give us his interpretation of the song. Another Dylan similarity which also influenced Jimmy Webb was the pronunciation of the article "a" as in *W A M A N* Not "a" (UH). This might be hard to visualize, so just listen to "This Is What I Was Made For" ("...to be loved by a girl like you..."). This album also gave us the perfect anthem for confused youth "What's Exactly The Matter With Me", the much publicized "Sins of a Family" (rocked up by Murray the K on Redbird!), and the brilliant "I Get Out Of Breath".

Meanwhile Sloan helped the Mamas and Papas on their first album by playing guitar and providing them with "You Baby". His greatest commercial success came with the placing of "Eve of Destruction" with Barry McGuire who took it to the top of the charts. The record did not make it there with ease. It was banned on many stations, but brought P.F. worldwide exposure and recognition. Major news publications and TV stations profiled and explored the song and the writer. Sloan & Barri, along with Lou Adler produced the McGuire LP's, while P.F. also played guitar. McGuire recorded a whole slew of Sloan tunes "You Never Had It So Good"; "Sins of a Family"; "Mr. Man on the Street, Act One"; "Upon a Painted Ocean"; "Don't You Wonder Where It's At"; "Child of Our Times" and others.

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SUMMER IN NEW YORK (Trousdale, BMI)  
I LOVE YOU WHEN YOU'RE MAD  
(Trousdale, BMI)  
THE IMAGINATIONS—Dunhill 4092.

The group's offering is tailor-made to score in every middlesex village and farm. Just right for the season.

Meanwhile P.F. finished his second Dunhill album which featured his versions of many of these songs, and others like "Lollipop Train", "On Top Of A Fence", & "From A Distance". The LP also included a great Dylan cop, "Halloween Mary", and another interesting song "The Man Behind the Red Balloon" (just who was he anyway?). By late '66, Phil (or Dunhill) had issued five singles, with nine of the ten cuts coming from the two albums. None did anything, but Sloan's covered songs still became huge hits.

It was Sloan & Barri who created the Grass Roots, the only one of S/B's studio groups to be successful. Dylan's "Mr. Jones (Ballad of a Thin Man)" was first and flopped. However it was backed by a non-LP side S/B's "You're a Lonely Girl", an interesting pop folk-rock song. Next came "Where Were You When I Needed You"—it was a smash and the rest followed: "Let's Live For Today" & "Things I Should Have Said". The first album, issued without a group picture, because there was no group as yet, was fine pure folk-rock. Sloan-Barri wrote all the originals and covered some popular Dylan, Paul Simon, Jagger-Richard and John Sebastian songs.

By the time the second Grass Roots album was done, a group had been formed, but Sloan & Barri produced the album, penned seven songs, and helped out on vocal and instrumental backing where necessary. But Phillip was tiring of the commercial treadmill and wanted to get off. His last Dunhill single was a strange item titled "Karma (Study of Divinations)", and issued under the name Phillip Sloan. It was lyrically dealing with religion, philosophy while musically utilized strings, sitars, and echoes. Scratched into the grooves was the Eastern religious chant "Nam-Myoho-Renge-Ko".

During the stay at Dunhill, Sloan had little time to involved himself in outside production work. The only team effort (Sloan & Barri) was for the Robbs who were signed to Mercury. S & B wrote and produced "Bittersweet", a great folk-rocker, which featured a strong rhythm guitar and lilting backup vocals—both of which bore more than a striking resemblance to Sloan & Barri's earlier recordings. The flip, "End of the Week" (a Robb composition, but produced by S/B), is a poorly produced (who mixed those drums down so low???) but rather energetic summer surf tune. There's touches of Beach Boys, Fantastic Baggies, Byrds and riffs from "I Follow the Sun". Once again, good harmonies & melody.

Sloan on his own produced his "This Precious Time" for Terry Knight a few months later. The basic simplicity of Sloan's version was kept, but added background vocals complimented the acoustic guitars and tambourines. It's good, but Terry seems to drone, rather than sing, and some of the production gets in the way especially towards the end. Sloan took the unusual (for him) step of touring local radio stations with Terry, but the record failed to hit the charts.

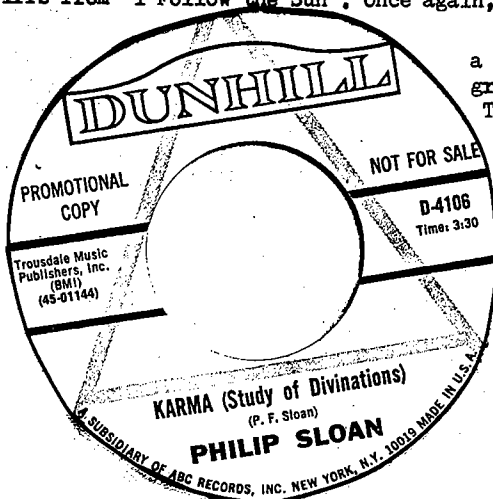
As with most people during these years, Phil was questioning and searching. Perhaps the criticism by some as to his commercial success bothered him. Perhaps he thought his lyrics were too simplistic, direct, or even naive. But as Steve Barri moved towards stifeling commerciality, Phil fled back to N.Y. in 1968, a confused success. While he was staying in town where writers from bygone days have stayed, The Chelsea Hotel, I called up my idol: "Phil", I said, "this is Brian Gari. I've enjoyed your writing for years now, and wondered if you might come up to dinner Thursday?" "Hey man, sure, I'd love to...wow it's weird, this bird is walking outside my window—it's really strange. Okay, see you..."

## Trousdale Wins

BEVERLY HILLS, CALIF.—Trousdale Music Publishers and tunesmith P. F. Sloan received two awards from the six-nation voting panel in the European Pop Jury program, part of European Broadcasting's "Radio in Europe" series. Designations were for Barry McGuire's "Eve of Destruction" and Jan and Dean's "I Found a Girl" which placed second and eighth in the Top 10 songs. Later was written with Steve Barri.

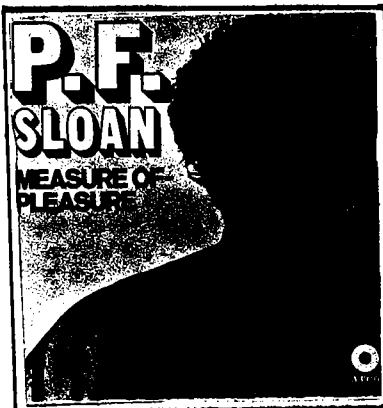


LISTENING TO the newest Terry Knight and the Pack record—"This Precious Time" on Lucky Eleven Records—are, from left: P. F. Sloane, who wrote and produced the tune; radio personality Jerry G. and Knight. The record is distributed by Cameo/Parkway Records.



Thursday arrived and so did Phillip, walking directly to my room by himself (strange having never been there before). He stared at my 8x10 he had autographed and mailed to me in 1966---he couldn't remember it. The Fantastic Baggies were avoided. He was into an honesty trip: "The meal was great, Mrs. Cari, but the bottom of the meatloaf was burnt," He played us beautiful songs. A girl he was seeing came by---she waited in the foyer; he never got up from the table to greet her.

He took a place downtown and hung around the Village with Kenny Rankin and a few other musicians. He headlined a few clubs at the time; The Scene, (where he was billed as P.F. Sloan), and colleges like Queens College where he played unnoticed one afternoon to a small audience of acoustic guitar buffs. An Atco album was finally released, but it was weak compared to his old writing. The melodies and direction were gone. There were some lackluster country-influenced songs (it was recorded in Memphis), and in short was a huge disappointment. It didn't sell and Phillip disappeared. "Now you might sigh and you might moan.../You just smiled and read the Rolling Stone/While he kept on singing..." (Jimmy Webb).



The next few years were particularly hard on P.F. Whether it was the influence of deadening drugs, or just a sign of the times, Phil Sloan was out of the scene, and almost out of the will to go on. "Last time I saw P.F. Sloan/He was summer burned and winter blown/He turned the corner all alone/But he continued singing..." (Jimmy Webb).

The next time I saw him was in 1971 at Don Altfeld's offices in L.A. Don was an old friend from the Lou Adler/Jan & Dean days and always had great admiration for Phil. Phil was in and out of the Troubador while Jimmy Webb was there singing "P.F. Sloan"---ironic, indeed. I has a song I had written for "Love Story" called "Jenny" which was being published by Don Altfeld. Phil showed up one day and we passed the guitar back and forth. He liked "Jenny" and wanted to record it. The session never materialized. Phil was still adjusting.

Albert Hammond has an interesting story to tell regarding P.F. Sloan (Courtesy of) (the Britishmag ZigZag). Albert says that Mums executive Bobby Roberts had Sloan signed to the label describing him as "a kid who used to write great songs, but now he's gone down the drain, and he can't write" (You gotta hand it to these executives, they sure know how to understand the trials and tribulations of individuals as talented as Sloan...) So Hammond played a few songs for Roberts who fell in love with "It Never Rains in Southern California" and said "that's the one for Sloan". So they did the session for Mums, and the music track went fine. But when it was time for the vocals, "Sloan started to screw up..." (Hammond). So the final record was rejected by Roberts; Hammond re-recorded it, and it was a smash hit. Finally, P.F. Sloan had proved he was not commercial anymore.

Perhaps that was what finally got him back to recording again. Maybe the "commercial-boy-wonder" stigma had finally been removed. Anyway, it was barely a year later an album on Mums produced by Don Altfeld appeared. It featured mainly new songs, altho "Let Me Be" and "Sins of a Family" were re-done. It was by no means a return to pop recordings for Sloan, but it managed to avoid the lameness and pretensions of most the eras "singer-songwriters". The sound is nice, and Sloan seems to be together once again. It's worth it all if only for the title song "Raised on Records": "I was raised on records, rock and roll radio/I was raised on records and if it wasn't for the music/If it wasn't for the music/I might have said goodbye a long, long time ago." Coming from P.F. Sloan, you know that's the honest truth. too.

Since then, nothing has been heard from P.F. Sloan. Don Altfeld has gone back to practicing medicine (he's always been a doctor). Steve Barri has become even more successful as an extremely commercial producer of such acts as Tommy Roe, Bo Donaldson, and many many others. Jimmy Webb believes we just smiled and read the Rolling Stone, while Phil continued singing. We didn't forget him. Did you?

Brian Cari & Alan Betrock

Carol Connors, con't from p. 35. (Start there before you read this climactic ending!)

and I've always wondered if he's the Bill Payne of Little Feat (who was also in a Santa Barbara band called Turquoise), but that's another article.

Two years after "Little Old Lady From Pasadena", Carol and Roger Christian decided to follow it up with "Masked Grandma" by the California Suns on Imperial, produced (once again) by Marshall Lieb. A top-notch tune (unoriginal as it may have been) with highly amusing lyrics, it celebrates a "little old lady, just a little bit meaner" than Jan & Dean's heroine, who races down supermarket aisles with a shopping cart and "is the terror of the Safeway and the Thriftmart". So unsettling is the havoc wreaked by the Masked Grandma that "the League of Women Voters has asked her to quit/Terrorizing all the markets with her goodie-grabbing bit".

Carol next emerges, to the best of present available knowledge, on a June '68 Cake single (and album) penning "Have You Heard the News About Miss Molly", a heartrending tale of a persecuted unwed mother which she co-wrote with one M. McGinnis. It's a nice cut, as is "Wingate Square" (co-written with Ron Nadel), on the Sunshine Compnay's third album, Sunshine and Shadows, out in late 1968.

That's the last that's been heard from Carol Connors, but it wouldn't surprise me overmuch to learn she's been heavily involved in the record scene under more pseudonymous identities. (Information, of course, is eagerly sought.) In any case, her association with many of the foremost luminaries of early/mid-sixties pop from Spector to Barri to Christian renders her an intriguing shadow figure, and her many excellent records (vocally and lyrically always on the pulse on teen americana) make her someone definitely worth investigating by perceptive record collectors and historically minded types. Wherever Carol Connors is now, I rather hope she's still got the Cobra.

Annette Bard: Alibi/What Difference Does It Make	Imp. 5643	3/60	Storytellers: When 2 People/Time Will Tell Ramark	501	7/63
Carol Collins: Dear One/Johnny, Oh Johnny	Dunes	2005	2/61	Storytellers: I Don't Want an Angel/In The Valley	Cap. 5042
Carol Connors: You Are My Answer/My Diary	Col.	41976	5/61	Zip-Codes: Run Little Mustang*	Lib. 55703
Listen to the Beat/My Special Boy	Col.	42155	11/61	Rip Chords: Hey Little Cobra*	Col. 42921
What do You See In Him/That's All...		42337	2/62	Carol & Cheryl: Go Go GTO/Sunny Winter	Colp. 767
Big Big Love/Two Rivers	Era	3084	8/62	Surfettes: Sammy The Sidewalk Surfer	Mustang 3001
Tommy Go Away/I Wanna Know	Era	3096	11/62	Chains: Carol's Got a Cobra/Hate to See...	HER 460
Angel My Angel/Never	Cap.	5152	4/64	Calif. Suns: Masked Grandma*/Little Bit...	Imp. 66179
My Baby Looks.../Lonely Little...	Mira	219	4/66	Cake: Have You Heard the News...Miss Molly*	Dec. 32347
Yum Yum Yamaha (1 sided release)	NTC	80	@'65-'66	Sunshine Co.: Wingate Square* on Imp. LP	12399
Swingin' Summer on <u>SS</u> LP	HER	8500	1965	(* indicates written, but not sung by C. Connors.)	11/68

# P.F. Sloan [discography]

P.F. SLOAN: (Under his own name)

All I Want is Loving/Little Girl in The Cabin Aladdin 3461 12/59  
 If You Believe In Me/She's My Girl Mart 802 11/60  
 Sins of a Family/This Mornin' Dunhill 4007 8/65  
 Halloween Mary/I'd Have To Be Out of My Mind Dunhill 4016 12/65  
 From a Distance/Patterson Seg. 4 Dunhill 4024 2/66  
 City Women/On Top of A Fence Dunhill 4037 8/66  
 I Found a Girl/A Melody for You Dunhill 4054 11/66  
 Sunflower Sunflower/Man Behind the Red Balloon Dunhill 4064 3/67  
 Karma (A Study of Divinations)/I Can't Help But Wonder, Elizabeth Dunhill 4106 10/67  
 New Design/Star Gazin' Atco 6663 1/69  
 Let Me Be/Springtime Mums 6010 11/72  
 (Notes: Aladdin 3461 issued as Flip Sloan; Mart 802 as Phil Sloan)  
 Songs of Our Times: Dunhill 50004; Sins of a Family; Take Me For What I'm Worth; What's Exactly the Matter With Me; I'd Have to Be Out of My Mind; Eve of Destruction; This Mornin'; I Get Out of Breath; This Is What I Was Made For; Ain't No Way I'm Gonna Change My Mind; All The Things I Do For You Baby; (Goes to Show) Just How Wrong You Can Be; What Am I Doing Here With You. 9/65.  
 Twelve More Times: Dunhill 50007; From a Distance; Man Behind the Red Balloon; Let Me Be; Here's Where You Belong; This Precious Time; Halloween Mary; I Found a Girl; On Top of a Fence; Lollipop Train (You Never Had It So Good; Upon a Painted Ocean; When the Wind Changes; Patterns Seg. 4. 2/66  
 Measure of Pleasure: Atco 268; One of a Kind; New Design; Good Luck; And the Boundaries In Between; How Can I Be Sure; Miss Charlotte; Champagne; Above & Beyond the Call of Duty; Country Woman; Star Gazin'. 12/68  
 Raised on Records: Mums 31260; Let Me Be; The Way You Want It To Be; The Night the Trains Broke Down; The Moon is Stone; Raised on Records; Springtime; Como; Sins of a Family; Turn on the Light; Midnight Girl; Somebody's Watching You. 6/72.

STEVE BARRI: (Pre-P.F. Sloan)

Down Around the Corner/Please Let It Be You Roma 1003 2/61  
 I Want Your Love/Story of the Ring Roma 1004 10/61  
 (As a Member of a trio, The Storytellers):  
 When Two People (Are In Love)/Time Will Tell Ramark 501 & 7/63  
 Dimension 1014 8/63  
 (Wrote "Susie Jones" for the Nortones and may have been involved with their two followups, listed below):  
 Susie Jones/That's the Way The Cookie Crumbles War. Bros. 5065 6/59  
 Smile, Just Smile/Boy War. Bros. 5115 11/59  
 I'm Gonna Find You/Cookie Mon (same group?) Stack 502 5/60  
 (Also wrote or co-wrote songs for Carol Connors on Columbia and Capitol during 1961 & 1962; see C. Connors discog. in this issue)

WRITING & PRODUCING: (Pre-Dunhill) (\*Indicates Written; \*\* Indicate Prod.)

Round Robin: Slauson Town/Malloy the Engineer Domain 1401 2/64  
 Kick That Little Foot Sally Ann/Slauson Party Dom. 1404 5/64  
 (The U.S. Round Robin LP: Land of 1000 Dances (Challeneg 620) contains no Sloan-Barri cuts; but the Canadian RR LP (Barri) contains both of the S/B cuts listed above.)  
 VJ-Tollie-Interphon Days:  
 Betty Everett: I Can't Hear You/Can I Get To Know You\* VJ 599 6/64  
 Shelly Fabares: I Know You'll Be There/Lost Summer Love VJ 632 9/64  
 Themes Inc.: Theme From Peyton Place/Paula's Percussion\* VJ 635 10/64  
 Terry Black: \*\*Unless You Care\*\*/\*Can't We Go...\* Tollie 9026 10/64  
 \*\*Everyone Can Tell\*/Say It Again \*\*&\* Tollie 9041 1/65  
 The Black Plagues: Canadian ARC 5001: Unless You Care; Kisses for My Baby; Say It Again; Everyone Can Tell; Can't We Go Somewhere; There's Something About You; Ordinary Girl; (all written by Sloan-Barri); Bad To Me; World Without Love (first 9 also produced by Sloan-Barri); \*\*Little Fool; Dry Bones; Sinner Man. 1965.  
 Phillip & Stephen: \*\*Meet Me Tonight Little Girl\*/\*\*When You're Near You're So Far Away Interphon 7711 11/64  
 Sheridan Hollenbeck: Tokyo Melody/Michelle's Melody\* Interphon 7712 11/64  
 Ann Margaret: \*\*He's My Man\*/\*\*Someday Soon\* RCA 8446 6/64  
 Connie Stevens: They're Jealous of Me/A Girl Never Knows\* WB 5425 4/64  
 Ramona King: You Say Pretty Words\*/Blue Roses WB 5432 5/64

FANTASTIC BAGGIES & SURFING:

Fantastic Baggies (Wrote and produced all cuts except \*):  
 Tell 'em I'm Surfin'/A Surfer Boys Dream Imperial 60047 8/64  
 Anywhere the Girls Are/Debbie Be True Imperial 66072 11/64  
 It Was 1\*/Alone on the Beach Imperial 66092 2/65  
 Tell 'em I'm Surfin': Imperial 12270; 9270; Tell 'em I'm Surfin'; Let's Make The Most of Summer; Surfin' Craze; Big Gun Board; Alone on the Beach; This Little Woodie; Surfer Boys Dream Come True; When Surfers Rule; Wax Up Your Board; Summer Means Fun; Surfin's Back Again (w/Surf Impersonations) 9/64  
 The Lifeguards; Swintime USA\*/Swim Party Reprise 277 4/64  
 For Jan & Dean Wrote: Tell 'em I'm Surfin'; Summer Means Fun; One Piece Topless Bathing Suit; From All Over the World; Horace The Swinging School Bus Driver; (See J&D article in TRM #6) 5/64-2/65  
 For Rip Chords & Bruce & Terry: Summer Means Fun; This Little Woodie; Surfin' Craze; My Big Gun Board; One Piece Topless...; Wah-Wahini. (See TRM #5 Rip Chords & B & T article) 6/64-8/64  
 Rincon Surfside Band: The Surfing Songbook: Dunhill 50001; An instrumental album featuring the Dunhill session crew, including Sloan & Barri who also produced the album. Backing vocals by Sloan & Barri; & one song "Skateboard Craze" also by S/B. (7/65).  
 Johnny Rivers: Secret Agent Man\* & What Am I Doing Here With You\* On Misc. 45's and LP's.

THE DUNHILL DAYS:

Shelly Fabares: My Prayer/Pretty Please\* Dunhill 4001 5/65  
 Pretty Please\*/See Ya On The Rebound(PF)D 4041 10/66  
 Terry Black: \*\*How Many Guys\*/\*\*Only Sixteen Dunhill 4005 7/65  
 \*\*Ordinary Girl\*/\*\*Baby's Gone (\*) Dunhill 4046 11/66  
 Iguanas: \*\*This Is What I Was Made For/Dont't Come Running to Me \*\*&\* Dunhill 4004 6/65  
 \*\*This Is What I Was Made For/Diana\*\* Dunhill 4056 12/66  
 Dandee Dawson & The Ginger-snaps: \*\*I've Got Faith In Him/ Sh-Down Song (You Better Leave Him Alone)D. 4003 7/65  
 Hal Blaine: Beverly Drive/Midnight at Pink's Dunhill 4181 1/69  
 (Both written & prod by S/B & Hal Blaine; both on LP 50035)  
 Thomas Group: \*\*Ordinary Girl\*/\*\*Penny Arcade\*\* Dunhill 4027 4/66  
 Autumn/Dont Start Talking About My Baby (\*&\*\*) Dunhill 4030 6/66  
 \*\*I've Got No More To Say\*/\*\*Then It Begins\*4062 3/67  
 Is Happy this Way(B. prod)/\*\*Ordinary Girl\* 4117 12/67  
 Johnny Paris & Co.: Baby I Can't Stop Myself\* Dunhill 4079 5/67  
 Emergency Exit: It's Too Late Baby\* Dunhill 4082 5/67  
 Imaginations: \*\*Summer in NY\*/\*\*I Love You When You're Mad\* Dunhill 4092 7/67

Barry McGuire: ("Produced by Lou Adler with Sloan and Barri"), On Eve of Destruction: Dunhill 50003; Eve of Destruction(PF); You Never Had it So Good(S/B); Sins of a Family (PF); Mr Man on the Street Act One (PF); Ain't No Way I'm Gonna Change My Mind(S/B); What's Exactly The Matter With Me(PF). (PF Sloan on lead guitar.)  
 On This Precious Time: Dunhill 50005; This Precious Time (S/B); Let Me Be(PF); Upon a Painted Ocean(PF); Have to Be Outta My Mind (S/B); Child of Our Times(PF); Don't You Wonder Where It's At(S/B). (Prod. by Lou Adler; PF Sloan on guitar)  
 World's Last Private Citizen: Dunhill 50033; Two of the above S/B cuts: "Eve..." & "Precious"; plus some others that Sloan played guitar on. (Many S/B or PF cuts were also singles; only one not appearing on LP): LollipopTrain(S/B)/Inner Manipulations Dunhill 4116 2/68  
 Grassroots: (All Cuts listed produced by Sloan & Barri);  
 Where Were You When I Need You: Dunhill 50011; Only When You're Lonely (S/B); Look Out Girl(S/B); Ain't that Loving You Baby; I've Got No More To Say (S/B); I Am a Rock; Lollipop Train(S/B); Where Were You...(S/B); You Didn't Have to Be So Nice; Tell Me; You Baby(S/B); This is What I Was Made For(S/B); Mr Jones (Ballad of a Thin Man). (Vocals, guitars, etc all by Sloan and Barri).  
 Lets Live For Today: Dunhill 50020; Wake Up Wake Up(S/B); Things I Should Have Said(S/B); Tip Of My Tongue (S/B); Is It Any Wonder(S/B); Let's Live For Today; Beatin Round the Bush; Out of Touch (S/B); Won't You See Me; Where Were You...(S/B); No Exit; This Precious Time(S/B); House of Stone. (Guitars, keyboards & backing vocals P.F. Sloan)  
 By the time the third Grassroots album rolled around, Feelings (Dunhill 50027), PF Sloan had parted company with the group, and ceased writing or producing them, also Steve Barri continued in both capacities. But they covered three earlier recorded S/B tunes: Here's Where You Belong; Sins of a Family(PF); & Melody for You (PF).  
 Almost all the first half dozen Grassroots singles were written and produced (as well as sung, in the beginning) by Sloan & Barri; but all appeared on the above listed albums with the exception of the two listed (and marked by a +) below:  
 Mr Jones(Ballad of a Thin Man)/You're a Lonely Girl+ (\* & \*\* S/B).  
 Where Were You.../These are Bad Times+ (\* & \*\* S/B).

Mamas & Papas: PF Sloan plays guitar and wrote "You Baby" on Mamas & Papas first LP (Dunhill 50006); 2/66.  
 Don & The Goodtimes: Hey There Mary Mae\* Dunhill(?)  
 The Iguanas:\*\*Meet Me Tonight Little Girl(Sung in Spanish)D.3001(Demo?)

MISCELLANEOUS: (\*Written by S/B; \*\*Prod. by S/B);

The Accents: I've Got Better Things To Do\* Charter 1017 10/64  
 Patricia Anne: Blue Lipstick\* (\*\*&);PF only Arc of Canada 1965  
 Trash Cleaners: That's Cool That's Trash/Garbage City (Both \* & \*\* S/B) May 916 1/65  
 Freddie & The Dreamers: I Wonder Who the Lucky Guy Will Be\* Merc. 21061 LP  
 Jackie & Gayle: It's the Thought that Counts\* Mainstream 621  
 Gary Lewis & Playboys: I Don't Wanna Say Goodnight\* Liberty 55865 2/66  
 (Also recorded by the Forte Four; Decca 32029; 1/66 prod. by Gary Usher.)  
 Turtles: Let Me Be\*; Eve of Destruction; Is It Any Wonder; I Know That You Baby;You'll Be There; I Get Out of Breath. On Misc. 45's & LP's.  
 Robbs: \*\*Bitterweet\*/\*\*End of the Week Mercury 72641 10/66  
 Terry Knight: This Precious Time\*(Prod BY PF) Lucky 11 235 1/67  
 Murray the K: Sins of a Family\*(PF) Red Bird 045  
 Fifth Dimension: Another Day, Another Heartache\* Soul City 755 4/67  
 Sidekicks: Miss Charlotte\*(PF); cover off Atco LP)RCA 9079 1/67  
 Searchers: Take Me For What I'm Worth\* Kapp 720 12/65  
 Herman's Hermits: A Must To Avoid\*; Hold On\* & Where Were You When I Needed You\* on Misc. 45's & LP releases.  
 Association: Besides recording Jimmy Webb's "P.F. Sloan" WB 7471, the Association also recorded a P.F. Sloan song on one of their albums; On a Quiet Night (PF) on Insight Out WB 1696 8/67.

What's Going On Here?: Trousdale Music Publishers Sampler: Volume 1: Includes some Dunhill S/B releases: I Found a Girl (perf. by PF. Sloan); Eve of Destruction (perf. by Barry McGuire); Unless You Care (perf. by Terry Black- \* & \*\* by S/B); Secret Agent Man (Perf. by Hal Blaine); Where Were You When I Needed You (perf. by Grassroots; This Precious Time & Let Me Be (perf. by P.F. Sloan); as well as three demos performed by "Sloan & Barri": Can I Get To Know You Baby; Take Me For What I'm Worth; & You Baby. Excellent early versions of these songs, which indicate the professionalism and commercial feel the duo had when writing and producing new songs; even in basic demo fashion.  
 ATCO Promotional EP: For P.F. Sloan LP Measure of Pleasure; Atco EP 4532: Includes: New Design; And the Boundaries In Between; Above and Beyond the Call of Duty. In Stereo and with Picture Sleeve.  
 "Halloween Mary" (Dunhill 4016) came with a one sided sleeve with the lyrics; and "Sunflower Sunflower" (Dunhill 4064) came with a sleeve with a pic of Sloan, a brief bio, and the lyrics to the song. These sleeves were on the promotional copies only.

PROMOTIONAL RELEASES

# A U C T I O N

**AUCTION & WANTED:**

(All stereo/UK Copies except where noted; SOT=Slight Cover Tear; WC=Writing on Cover. \*-Bids only, except for Wanted Lp's at end of list similarly marked.)

Artist	Record	Label	Year	Notes
Tomorrow	same	Parl.	Mo	Vg
Nicki Athanasis Bands Art Gallery	Chrysalis SGT	VG-		
Artwoods	At Last	Decoa	Eclipse	M
Blossoms Toes	We Are Ever So Clean	Marm.	M	
Beetles	Introducing	VJ	M	
Badrigger	Straight Up	Apple	VG+	
Alan Bown	same	Dernan	Mo	M
Peter Bardens	same	Transatlantic	M	
This is Merseybeat* Vol. 1.	Orlolo 1963	Mo	VG-	
Gary Wright	Extraction	AAM	M	
Yardbirds*	Five Live	Australian Col.	Mo	VG-
Sheridan/Price	This is to Certify That Gemini			
Standells	Try It	Tower	M	
Skip Bifferty	same	RCA	M	
Clouds	Scrapbook	Island	SLT	VG
New Vaudeville Band	Winchester Cath.	Font.		
Bert Sommer	same	Buddah	US	M
Andy Bon	Sweet William	GM w/lyrics	M	
13th Floor Elevators*	Bull of the Woods	LA US	M	
V.A.* Mo. Lets Make Love in London	Jagger/Faces/Floyd	Instant M		
V.A.*	Liverpool Today Live at the Cavern	Baber	M	
V.A.*	Mo. Collection Vol. 1 (Birdsland/Stewart/Beck)	M		
V.A.*	This is Merseybeat Vol. 2. 1963	Rare	Mo	Co. V.
V.A.*	Package Tour (Quickly, DJS-rare)	Pye	M	
Turtles	Battle of the Bands	WM US	M	
Gods Grind	same	Trans.	M	
Easybeats	Good Friday	UA	Mo	M
Kin Folley	Outraguous	Tap.	US	M
Pretty Things*	Elections	Font.	Mo	VG+
" "	First LP	"	"	M
Troogs*	From Nowhere	"	"	M
V.A.*	Brunbat (14 groups from 64) Mo. VG+			
Live at the Marques*	Alan Down/Jimmy James (inside each)	Mo	VG+	
Carl Wayne	Solo LP	RCA	WG	M
Blodwyn Pig	A Head Rings Out	Island	VG-	
Manfred Mann	As Is	Font.	VG+	
Humble Pie*	Safe as Yesterday	Immed.	VSST	VG
" "	THSP 027			
Troogs*	Mixed Bag	Pabe One	M	
Velvet Underground	LP3	MGM	M	
Downliners Sect	Sect Rocks In	Col.	Mo	M-
The Who*	My Generation	Brunn.	"	G
Rockets*	same	NW USA	M	
Mirvana	Simon Sinagath	Island	VG-	
Mapdash & Coloured Coast	Western Flier	Liberty	Mo	M
Alan Hull	Pipedream	Charisma	M	
Hard Heat	same	WB	M	
Evergreen Blueshoss	Balled Of	London	WB	M
Yardbirds*	Hi Hurray at NY	(Boot) Takrl	1914	'68 M
Troogs*	Colossus	Page One	Mo	M
How We Go Round	The Mulberry Bush	Sad.	UA	Mo M
Loving Spoonful	Big Boy Now	Kana	Sutra	Mo M
Killing Floor	Out of Uranus	Penny	Parth.	M
Ready Steady Win*	V.A. Decoa Mo. (16 groups)	M		
(No Street); Planets; Scene 5:...				
Ries Argament	Sunrise (Prod. J Hendrix)	Buddah	M	
Mile Race*	Birthday Party	Liberty	M-	
Mile Race*	2nd LP	"	"	M
Giles Giles & Fripp*	Cherful Ignority Of	Dernan	Mo	M
Soundtrack*	Perry Cross the Maxey	Col.	Mo	VG+
Cerry & Rocomakers*	How do you Like It	"	"	M-
Gum	same	CBS	Mo	VG+
Grapefruit	Around	States.	"	M
Savoy Brown	Deep Water	RCA		
Merseybeats*	Getting to the Point	Decoa	Mo	M
John Mayall*	same (rare)	Font	Mo	M
Peter & Gordon	Live at Klook	Decoa	Muno	M
Andrew Oldham Orch.	Martin & Levin	Col.		
C. Fralove & Thunderbirds*	Stanes Songbook	Decoa	Mo	M
Juniors Eyes	same	Col	"	
Beg King	same	RZ	"	
Jonathan King*	same	UA	"	
Or Then Again	Decoa	Mo	M	
Trt Something Different	Decoa	M		
Alaxis Kerner Hines Inc*	same	Ace of Clubs	Mo	VG
Live at Cavern	Orlolo	Mo	VG	
Kinks	Kinda	Pye	Mo	VG+
Gossals	Hour World (15 cuts)	Decoa	Mo	M
Eriscolli/Auger	Strawberry Vol. 2	Marm.	M	
GARDEN (Garden Offers Acceptable);				
Children's	Organ	White Whale		
Sir Douglas Quintet	1st LP	Tribe		
Kak*	Kak	Epic		
Randy Holden*	Population II			
Blue Cheer	Oh Pleasant Hope			
Choe Watch Band	1 Step Beyond			
" "	Inner Mystique			
Alexander Skip Spence	Car	Col.		
Ronniwell Music Machine	same	WB		
TS Ronniwell	Glose			
West Coast Pop Art Exp. Band				

Everly Bros. EP: Lu

Walk Right Back. 1961 N Color Pic SL  
 Everly Bros. Souvenir Sampler LIm. DE. WBS135 N AC  
 Everly Bros. Stick With Me Baby N Pic Cov  
 Pretty Things Midnight to Six Man US M  
 Duane Eddy Pepe/Lost Friend Jaime 1175 N PS  
 Neil Sedaka Alice in Wonderland N PS  
 Paul Revere & Raiders Like Long Hair/Sharon Gerd. M WL  
 Wants: Idole Race 45's; Move; Grunt Outback; Nightriders;

WRITE: Pat Murphy; 6768 Vaughan; Detroit, Mich., 48228.

# WANTED

**RECORDS WANTED**

RICHARD NUZUM, 2470 TEMPLE DRIVE,  
WINTER PARK, FL 327

THE CRYSTALS	LET'S DANCE THE SCREW Parts 1 & 2	PHILLES 111
DARLENE LOVE	STUMBLE & FALL/HE'S A QUIET GUY	PHILLES 123
BONNIE JO MASON	RINGO I LOVE YOU	ANNETTE 1000
GENE TOONE & THE BLAZERS	YOU'RE MY BABY	ANNETTE 1001
THE TREASURES	HOLD ME TIGHT	SHIRLEY 500
AL DeLORY	YESTERDAY	PHI DAN 5006
GEORGE McCANNON III	SEVEN MILLION PEOPLE	PHI DAN 5007
MODERN FOLK QUINTET	THIS COULD BE THE NIGHT	PHILLES
RONNETTES	PARADISE	PHILLES
RONNETTES	I WISH I NEVER SAW THE SUNSHINE	PHILLES
TINA TURNER	RIVER DEEP MOUNTAIN HIGH	A & M 1118
CHECKMATES LTD.	BABy DON'T YOU GET CRAZY	A & M 1006
RONNETTES	DEMO PRESSING OF LP 1969	A & M LP
THE SOUND OF PHIL SPECTOR LP	(From Netherlands)	LONDON 379 264 LD
THE BARONS	I JUST GO WILD	IMPERIAL 66057
TONY & JOE	WHERE CAN YOU BE	ERA 1083
KELL OSBORNE	THE BELLS OF ST. MARY	TREX 3001
RAY SHARPE	HELLO LITTLE GIRL	GREASARK 14
THE BLACKWELLS	YOU TOOK ADVANTAGE OF ME	YARIS 1193
ARLENE SMITH	HE KNOWS I LOVE HIM TOO MUCH	BID TOP 3073
ORREY WILSON	HEY THERE MOUNTAIN	LIBERTY 55483
TERRY PHILLIPS	MY FOOLISH WAYS	UNITED ARTISTS 351
TERRY DAY	BE A SOLDIER	COLUMBIA 42678
JEAN du SHON	TALK TO ME	ATCO 6198
DEREK & THE DOMINOS	TELL THE TRUTH	ATCO 6780
IDALLIA BOYD	SOME KIND OF WONDERFUL	DIMENSION 1004
SONNY CURTIS	A BEATLE I WANT TO BE	1024
THE STORYTELLERS	WHEN TWO PEOPLE	1014
BIG DEE IRWIN	HAPPY BEING FAT	1015
BOBBY SREEN	MY SHOES KEEP WALKIN BACK TO YOU	1043
RONNETTES	HE DID IT	1046
VIC DONNA	DANCE MARIE	TIGER 1006
SOUL BROTHERS	KEEP IT UP/I GOT A DREAM	BLUE CAT 107
THE RECENTS	ME AND YOU	BLUE CAT 110
THE GOODIES	THE DUM DUM DITTY	117
THE AD LIBS	ON THE CORNER	119
THE AD LIBS	JUST A DOWN HOME GIRL	123
EVIE SANDS	I CAN'T LET GO	122
SAM HAWKINS	I KNOW IT'S ALL RIGHT	121
THE LOVEJOYS	IT'S MIGHTY NICE	RED BIRD 10-003
JEFF BARRY	I'LL STILL LOVE YOU	10-026
JIMMY RICE	OR NOT AT ALL	10-027
RODDIE JOY	HE'S EASY TO LOVE	10-031
ANDY KIM	I HEAR YOU SAY I LOVE YOU	10-040
RAL DONNER	LOVE ISN'T LIKE THAT	10-057
FOUR*EVEES	YOU NEVER HAD IT SO GOOD	10-078
THE SEVEN OF US	JAMBOREE	10-080
THE FIVE CARD STUD	BE-OP-A-LULA	10-082
UNKNOWN RED BIRD ALBUM	WITH MATRIX NO. ISLP 5003 & ISLP 5004	
RED BIRD GOLDIES ALBUM WITH DIFFERENT COVER		RED BIRD 20-102
SHANGRI LAS - OTHER "2" DIFFERENT COVERS FOR ALBUM		RED BIRD 20-101
THE CITY	NOW THAT EVERYTHING'S BEEN SAID	ODE 2-124/012
ALBUM " SOLID GOLD BY GOFFIN AND KING " COLUMBIA-SCREEN GEMS CAP 713		
THE BEATLES	THE WORLDS BEST (GERMANY)	ODEON 77235
	TWIST & SHOUT (CANADA)	CAPITOL T-6054
	LONG TALL SALLY (CANADA)	CAPITOL T-6063
	SING ALONG WITH THE BEATLES	TOWER SKAO-5000
	FAN CLUB CHRISTMAS ALBUM & COVER APPLE SBC-100	
	BEATLES & IFIELD ON STAGE (BEATLE COVER) W/9-1085	
	RADIO PULSEBEAT NEWS DOCUMENTARY # 3 BEATLES	
	CHARTBUSTERS VOL. 4	CAPITOL ST-2094
	BIG HITS-ENGLAND & USA	CAPITOL ST-2125
	MEET THE BEATLES 7" EP	CAPITOL SXA-2047
	BEATLES SECOND 7" EP	SXA-2080
	SOMETHING NEW 7" EP	SXA-2108
	AIN'T SHE SWEET *PICTURE SLEEVE*	ATCO 6308
	MY BONNIE	DECCA 31382
	PLEASE PLEASE ME/ASK ME WHY	VEE JAY 498
	FROM ME TO YOU/THANK YOU GIRL	VEE JAY 522
	FROM ME TO YOU (CANADA)	CAPITOL 72101
	SHE LOVES YOU (CANADA)	CAPITOL 72125
	TWIST & SHOUT (CANADA)	CAPITOL 72146
	PENNY LANE DJ DEMO	CAPITOL 5810
	GET BACK DJ DEMO ENGLAND	PARLOPHONE 45
	CHRISTMAS FAN CLUB 45's 1963, 1964, 1965, 1966	
	BACK OFF BOOGALOO (ON BLUE APPLE LABEL) # 1849	
	OH MY MY DJ DEMO LONG/SHORT VERSIONS	
	DJ ADVANCE ACETATE OF "RINGO" LP (UNSCRATCHED)	
	DJ PROMO LP FOR "RAM" WITH PAUL'S INTROS	
	DJ DEMO "JET" WITH LONG/SHORT VERSIONS	
	DJ DEMO "BAND ON THE RUN" WITH LONG/SHORT VERS.	
	BACK SEAT OF MY CAR (UK) WITH PICTURE SLEEVE	
	LUCK OF THE IRISH/ATTICA STATE DJ PROMO	
	MY SWEET LORD/WHAT IS LIFE w/PICTURE SLEEVE(UK)	
JOHN MCCARTNEY		
GEORGE HARRISON		
MARY HOPKIN	LES TEMPS DES FLEURS (FRANCE)	APPLE
	QUE TIEMPA TAN FELIZ (SPAIN)	APPLE
	LE JOUS DE MI (SPAIN)	APPLE
THE IVEYS	DEAR ANGELO ESCAPING YOUR LOVE	APPLE 14
JAMES TAYLOR	KNOCKING 'ROUND THE ZOO	APPLE 1
BRUTE FORCE	KING OF FOOL	APPLE 8
BILLY PRESTON	MY SWEETLORD	APPLE 29
RADHA KRISHNA TEMPLE	HARE KRISHNA MANTRA w/PICTURE SLEEVE	APPLE
HOT CHOCOLATE BAND	GIVE PEACE A CHANCE w/PICTURE SLEEVE	APPLE
DORIS TROY	JACOB'S LADDER w/PICTURE SLEEVE	APPLE
DAVID PEEEL	DJ DEMO "F IS NOT A DIRTY WORD"	APPLE
" "	DJ DEMO "HIPPIE FROM NEW YORK CITY"	APPLE

ROLLING STONES UNKNOWN 45's ROLLING STONES 1971, 1972, 1973, 1974

WRITE: RICHARD NUZUM, 2470 TEMPLE DRIVE, WINTER PA

**ADRIAN CURTIS** **VOCALIST**

**BASS GUITARIST** TONY NEWMAN  
MICK SMITH want

urgently required for rock group with £100,000 recording con-

**AUCTION:** (SS unless indicated) **AUCTION**

Lat Yanovsky	<u>Alive &amp; well</u>	Kama Suiza	H
Wayne Fontana	same	MGH	H
PF Sloan	<u>Measure of Pleasure</u>	Atco	H
Andy Bowd	<u>Gone of My Head</u>	Merc	H
Hello People	same	Phillips	H
Manfred Mann	<u>Five Faces Of</u>	Ascot Mono	
Mint Tatoo	same	Dot (Stephen & Kellogg)	
Dr. West...	<u>Exquisite Ate Chicago</u>	COCO	H
Seals	<u>Return</u>	GMP	H Mono
Lord Sitar	<u>Psychadelicent Vetre</u>	Ducrestet	
Kinks	<u>Rac To Race</u>	Reprise H	
Easybeats	<u>Friday on My Mind</u>	UA	
Silver Motez	same	MGH N(Waller; Stephens)	
J. Stewart & S.	<u>Engel Dance With You</u>	Tower H	
Duncan Browne	<u>Cive Me Take You</u>	Immed H	
Them	<u>In Reality</u>	Happy Tiger 1012	
Walker Bros.	<u>Images</u>	Phillips IMPort	
Herd	<u>Lookin Thru You</u>	Font H	
Four Seasons	<u>Live on Stage</u>	VVJ 1154 Mono	
United States of America	same	Col. H	
Shadows of Knight	same	Super K H	
Crazy World of Arthur Brown	same	Atl H	
Jiml Hendrix & L. Youngblood	<u>Together</u>	Maple 6004	
Beach Boys	<u>V Close Up</u>	Cap 253	
Sandy Nelson	<u>Be True to Your School</u>	Imp 12258	
Vogues	<u>Five o Clock Workin</u>	Coace Mono	
Bob Seger System	<u>Noah</u>	Capitol H	
Shirrelles	<u>Spontaneous Combustion</u>	Scepter H	
Fleetwoods	<u>Mr Blue</u>	Dolton 8001	
Freddie Scott	<u>Sings</u>	Colpix 461 Mono	
Lee Dorsey	<u>Ride Your Pony</u>	Amy 8010	
Small Faces	<u>Odgers</u>	Orig. Immed 008	
Five Americans	<u>Western Union</u>	Atnak	
Musical Explosion	<u>Little Bit O Soul</u>	Laurie VG-	
Jan & Dean	<u>Flirt of Soul</u>	Ish. Mono VG-	
Berry McGuire	<u>Allet of Soul</u>	Horizon 1636	
Ventures	<u>Knock as Out</u>	Diton Mono G+	
Sandy Nelson	<u>Rebirth of the Beat</u>	Imperial VG	
McCoys	<u>Human Ball</u>	Merc H	
Shirrelles	<u>Hear &amp; Now</u>	Pricewise Mono G	
Electric Flag	<u>The Trip Snadr.</u>	Sidewalk G-Mono	
Sandy Nelson	<u>The In Beat</u>	Imperial VG	
Five Americans	<u>I See The Light</u>	HER G	
Four Seasons	<u>Working My Way Back...</u>	Phillips H	
Sandy Nelson	<u>Live in Le Vegas</u>	Imp.	
Shadows of Knight	<u>Gloria</u>	Dunwich	
Clyde McPhatter	<u>Welcome Home</u>	Decca R	
Them	same	Happy Tiger 1004	
Liverpool Scene	<u>Adventures Of (Andy Roberts)</u>	RCA	
Revolutionary Blues Band	same	Coral (ex ZZ Top)	
Blow Up Snadr w/ Yardbirds & Herbie Hancock	same		
Barbarians	same	Laurie	
Spencer Davis & Traffic	<u>Mulberry Bush</u>	Snadr. UA	
Scott Walker	<u>Three</u>	Smash	
Tongue & Groove	same	(Lynn Hughes) Font	
Max Frost et Wild in the Streets	Snadr.	Tower	
Max Frost & Troopers	<u>Shape of Things</u>	Tower	
PJ Proby	<u>Phenomenon</u>	Liberty	
Dave Dee Dozy et c	<u>Time of Take off</u>	Imp.	
Didie Cups	<u>Riding High</u>	ABC Mono	

WRITE: Fred Bernard; c/o Ono Way Records; 824 New London Road; Latham, New York; 12110.

**AUCTION**

Kim Fowley	International Heroes/same	Cap DJ
Little Richard	Poor Dog, Wont Wag	Kheh DJ VG PS
Knickerbockers	Lies/Coming Generation	Challenge
Los Bravos	Bring a Little/Make It	Par. VG
Merry Go Round	Very Lovely, /Where Have You	AAM VG DJ
Marianne Faithful	As Tears Go By/Greensleeves VG	
Marcus Hook Roll Band	Natural Man/Boogalading	Cap DJ
Jack Nitzsche	Song for a Summer Hitting	LJ, Surfer Rep.
James Gang	Satin & Lace/Hair	Strling... Ascot DJ/VG
Ides of March	Listless/White Kiss	Parrot
Righteous Bros.	Shes Mine/White Cliffs	Philes
"	Unchained/Hung on You C	Philes
"	Searchers Dont Throw Your Love/Friend..	Kapp G
Mauda	Soul Drippin/Forever Come	VG Merc
John Kay	Moonshine/same	ABC Dumhill VG DJ
Grapefruit	Elevator/Yes C	Equinox
Merry Go Round	Till the Day after/same AAM DJ VG	
Little Eva	Smokoey Locomotion/Just a..	Dinenen, G
Beatles E.P. Patman;	Roll Over/This boyal Cap, G	
The Pack	Next to Your Fire/Without a..	Cap G
Ronettes	You Come.../Oh I Love You	AAM VG
"	Walking in the Rain/How Does	Philles VG
SRC	Up All Night/Turn Into Love	Cap, VG
Troges	Wild Thing/With a Girl..	Atco C H
Herd	Beauty Queen/Game	Font. VG DJ
Hard Times	They Said No/Sad Sad	WP VG DJ
"Hotlegs Neanderthal Man	You Didnt Like It	Cap G
Gerry Rafferty	Make You Break You/same	Signpost VG DJ
Four Seasons	Stay/Mothers Eyes	VJ VG DJ
Seeds	Pushin too Hard/Try To Und.	GNP VG DJ
Chocolate Watchband	Sweet Young Thing/Baby Blue	VG G DJ
Babe Ruth DJ	Wells Fargo/Theres a Few Dollars	Hard G
Seacon Street	Un. South End Inc/same MGM	Special DJ
Fuzzy Bunnies	Sun Rain/Gods Shine	Decca DJ
Ames Corner	High in the Sky/Run Run	Derran C DJ
Alex Harvey DJ	Song Kept on Playing/same	Cap G
Bryce DJ	I am a Pilgrim/Pretty Boy Floyd	Col. VG
Henry Knight	Dirty Lady/Come Home Baby	Comeo VG WL
Vallio boys	Hurt Yourself/Night Hawk	Smash HL
Cyrus Erle	Get the Message/Sparrow Epic	VG
Curfrees	We Love You Beatles	Int. Int VG
Hatchell	Out of Hand/Julie My Woman	Decca H
Brothers Four	Angels/Greenfields	Col VG
Easybeats	St Louis/Cant Find Love	Rare Erth VG
British Canals	Toy/Touched	Mainstream VGP
Peter Best	Boys/Kansas City	Comeo H
Deep Purple	Hush/1 More Rainy Day	Tetra. VG
Five Americans	See The Light/Outcasts	HER VG
Gyrkle	Money to Burn/Dont Ever Leave Me	Col VG
Paris Sisters	Let Me Be the One/What Am I	Griegmark VG
Turtles	You Baby/Let Me Be	White Whale N
Surf Riders/Lively Ones	All Time Surfer Stops	DeLPI VG
Lively Ones	Surf Drome Americas #1	Surfing Band "
Paris Sisters	Golden Hits	Sidewalk
Dickey Lee	Laurie & Girl from Peyton Place	TCF VG
Dixie Gups	Chapel of Love	Red Bird VG
Dick Dale & Deltones	Surfers Choice	Delitone VG

WRITER: Steve Forgus; 12322 McCowan Ave; Cleve., OHIO 44135

## BASS GUITARIST

**URGENTLY** required for rock group with £100,000 recording contract. Ability to read and compose an asset. Phone UVE 1021 before Friday, Aug. 28th, for audition.

**VOCALIST**  
needed urgently for  
**SILVER MIST**

Telephone 730-14

NOTE: Some of the early recipients of TRM's Book of Ads may not have gotten our fantastic poster. If so, drop us a S.A.S.E. and we'll zip it off to you-Thanx.

THE FOLLOWING RECORDS LISTED ARE FOR BID ONLY. ALL BIDDING CLOSSES 3 WEEKS AFTER YOU RECEIVE "ROCK MARKETPLACE". I WILL ALLOW 2 EXTRA WEEKS FOR BIDS, FOR THOSE WHO LIVE OUTSIDE OF THE U.S.A. EARLIEST TOP BID WINS, IF IN TIE. PLACE YOUR BIDS EARLY TO BE SAFE. PH-DAN

--45's FOR BID--

note: IF YOU DON'T INTEND TO HONOR YOUR BIDS, TRY SOMEONE ELSE.

AIR FORCE THE RASPBERRIES & AL GREEN / TALK ABOUT HOW GREAT THE AIR FORCE IS 74-3 (EP) other artists are ANNE MURRAY & GALLERY, NOT RELEASED TO PUBLIC (M)  
A & H THE RONNETTES / OH, I LOVE YOU (M) (SPECTOR PRODUCTION) PICTURE COVER (M)  
APPLE JOHN LENNON / INSTANT KARMA (SPECTOR PRODUCTION) PICTURE COVER (M)  
WINGS / MARY HAD A LITTLE LAMB (M) PICTURE COVER  
ATLANTIC YES / ROUNDABOUT (M) PICTURE COVER  
ASCOT THE BEACH BOYS / MY LITTLE RED BOOK (M) PICTURE COVER  
BELL THE SCAFFOLD / THANK U VERY MUCH (M) PICTURE COVER  
THE WAITERS / THINKING OUT LOUD (M) PICTURE COVER  
BROTHER THE BEACH BOYS / HEROES & VILLAINS (M) PICTURE COVER  
CANDIX THE BEACH BOYS / SURFIN' (M) PICTURE COVER  
CAPITOL THE BAND / RAG MAMA RAG (M) PICTURE COVER  
THE BEACH BOYS / I GET AROUND (M) PICTURE COVER  
THE BEACH BOYS / WHEN I CROW UP TO BE A MAN (M) PICTURE COVER  
THE BEACH BOYS / DO YOU WANNA DANCE (M) PICTURE COVER  
THE BEACH BOYS / DARLIN' (M) PICTURE COVER  
THE BEACH BOYS / FRIENDS / LITTLE BIRD (M) PICTURE COVER  
THE BEATLES / I'LL CRY INSTEAD (M) PICTURE COVER  
THE BEATLES / I FEEL FINE (M) PICTURE COVER  
THE BEATLES / EIGHT DAYS A WEEK (M) PICTURE COVER  
THE BEATLES / HELP (M) PICTURE COVER  
THE BEATLES / YESTERDAY (VG+) PICTURE COVER  
THE BEATLES / WHAT GOES ON (VG+) PICTURE COVER  
HEARTS AND FLOWERS / ROAD TO NOWHERE (M) PICTURE COVER  
THE OUTSIDERS / GIRL IN LOVE (M) PICTURE COVER  
THE OUTSIDERS / HELP ME GIRL (M) PICTURE COVER  
THE OUTSIDERS / I'LL SEE YOU IN THE SUMMERTIME (M) PICTURE COVER  
PETER & GORDON / NIGHT IN RUSTY ARCADE (M) PICTURE COVER  
COLPIX BRIAN WILSON / CAROLINE NO (M) PICTURE COVER  
COLUMBI: THE GIRLFRIENDS / MY ONE AND ONLY JIMMY BOY (M) PICTURE COVER  
CHAD & JEREMY / I DON'T WANT TO LOSE YOU BABY (M) PICTURE COVER  
BOB DYLAN / POSITIVELY 4th STREET (M) PICTURE COVER  
BOB DYLAN / LIKE A ROLLING STONE (M) PICTURE COVER  
INTERNATIONAL SUBMARINE BAND / SUM UP BROKE (M) PICTURE COVER  
PAUL REVERE & RAIDERS / DON'T TAKE IT SO HARD (M) PICTURE COVER  
PAUL REVERE & RAIDERS / KICKS (M) PICTURE COVER  
PAUL REVERE & RAIDERS / STEPPIN OUT (M) PICTURE COVER  
CONGRESS UNION GAP / YOUNG GIRL (M) PICTURE COVER  
DAVE CLARK FIVE / I KNEW IT ALL THE TIME (M) PICTURE COVER  
CNP CRESC: THE SEEDS / MARCH OF THE FLOWER CHILDREN (M) PICTURE COVER  
DECCA CAKE / YOU CAN HAVE HIM (M) PICTURE COVER  
DIMENSION: CABIN CREW / LOVERS COKE (M) PICTURE COVER  
CAROLINE DAY / TEENAGE PRAYER (M) PICTURE COVER  
CAROLE KING / HE'S A BAD BOY (M) PICTURE COVER  
LITTLE EVA / RUN TO HER (M) PICTURE COVER  
THE BUSHMEN / BABY (M) PICTURE COVER  
DINGO SAM THE SHAM / HAUNTED HOUSE (M) PICTURE COVER  
DUNES CURTIS LEE / PLEDGE OF LOVE (M) PICTURE COVER  
DUNWICH SHADOWS OF KNIGHT / GOSPEL ZONE (M) PICTURE COVER  
ELEKTRA THE DOORS / PEOPLE ARE STRANGE (M) PICTURE COVER  
THE DOORS / THE UNKNOWN SOLDIER (M) PICTURE COVER  
EPIK DAVE CLARK FIVE / GLAD ALL OVER (M) PICTURE COVER  
DAVE CLARK FIVE / AT THE SCENE (M) PICTURE COVER  
DAVE CLARK FIVE / TRY TOO HARD (M) PICTURE COVER  
DAVE CLARK FIVE / SITTING HERE BABY (M) PICTURE COVER  
DAVE CLARK FIVE / I'VE GOT A REASON (M) PICTURE COVER  
DAVE CLARK FIVE / YOU GOT WHAT IT TAKES (M) PICTURE COVER  
DAVE CLARK FIVE / A LITTLE BIT NOW (M) PICTURE COVER  
THE HOLLIES / CARRIE ANNE (M) PICTURE COVER  
THE TREMOLOES / EVEN THE BAD TIMES ARE GOOD (M) PICTURE COVER  
THE YARBIRDS / HEART FULL OF SOUL (M) PICTURE COVER  
THE YARBIRDS / SHAPES OF THINGS (M) PICTURE COVER  
THE YARBIRDS / HANGING TEN YEARS AGO (M) PICTURE COVER  
ETIQUETTE THE WAITERS / WE'RE GOIN' SURFIN' (M) PICTURE COVER  
FONTANA SPENCER DAVIS GROUP / STEVIE'S GROOVE (M) PICTURE COVER  
W. FONTANA & MINDENWENDERS / SHE NEEDS LOVE (M) PICTURE COVER  
THE CASTAWAYS / WALKING IN DIFFERENT CIRCLES (M) PICTURE COVER  
GARY CROSSBY / THAT'S ALRIGHT BABY (M) (written by P. SPECTOR) PICTURE COVER  
GREGMARK SYNDICATE OF SOUND / LITTLE GIRL (M) PICTURE COVER  
HUSH CHERILYN / DREAM BABY (M) (CHER BONO) PICTURE COVER  
IMPERIAL THE HONEYCOMBS / I CAN'T STOP (M) PICTURE COVER  
INTERPHO: DANA GILLESPIE / DONNA DONNA (M) PICTURE COVER  
LAURIE THE SPOTKNITS / ENDLESS SLEEP (M) PICTURE COVER  
LIBERTY JAN & DEAN / MONOLULU LULU (M) PICTURE COVER  
JAN & DEAN / A SURFER'S DREAM (VG+) PICTURE COVER  
LONDON MARIANNE FAITHFUL / COUNTING / TOMORROWS CALLING (M) PICTURE COVER  
ROLLING STONES / HEART OF STONE (M) PICTURE COVER  
ROLLING STONES / GET OFF MY CLOUD (M) PICTURE COVER  
ROLLING STONES / HAVE YOU SEEN YOUR MOTHER BABY (M) PICTURE COVER  
ROLLING STONES / FIVE BY FIVE (M) mono (ENG PRESS) PICTURE COVER  
DECCA (E) SPOOKY TOOTH / WEIRD (M) PICTURE COVER  
HALLA THE ANIMALS / I'M CRYING (M) PICTURE COVER  
MGM THE ANIMALS / BOOM BOOM (M) PICTURE COVER  
THE ANIMALS / MONTEREY (M) PICTURE COVER  
PHILLIES DARLENE LOVE / BABY, PLEASE COME HOME FOR CHRISTMAS (M) PICTURE COVER  
DARLENE LOVE / HE'S A QUIET GUY / STUMBLE & FALL (M) PICTURE COVER  
RIGHTeous BROTHERS / SHE'S MINE ALL MINE (M) PICTURE COVER  
(EP) RONNETTES, CRYSTALS etc / XMAS GREETINGS (M) PICTURE COVER  
IKE & TINA TURNER / RIVER DEEP, MOUNTAIN HIGH (M) PICTURE COVER

## AUCTION

PHILIPS

PYE

RARE EART

RCA

RED BIRD

REPRISE

ROULETTE

SGC

SKYVIEW

SMASH

SNAP

SPECIALTY

SUNBURST

SWAN

TOLLIE

TRACK

TOWER

TREY

TRY

UNI

UNITED ART

UPTOWN

VEE JAY

VERVE

WARNER BRO

WHITE WHALE

LAUNCHING GRAVY

MERRY CHRISTMAS & HAPPY NEW YEAR

RIP LAY

BOX 5103

area code 415 - 589-4070

SO, SAN FRANCISCO, CAL

94080

THE KITTIES / DOWN DOWN (M)

BONNIE & TREASURES / HOME OF THE BRAVE (M)

FLORENCE DEVORE / KISS ME KNOW (M)

AL & LORY / TRAFFIC JAM (M)

THE LOVELITES / WHEN I GET SCARED (M)

THE SUGAR PLUMS / FLOWERS WONDERLAND (M)

THE FOUR SEASONS / I'VE GOT YOU UNDER MY SKIN (M)

SANDIE SHAW / I'LL STOP AT NOTHING (M) (ENGLISH)

SANDIE SHAW / LONG LIVE LOVE (M) (ENGLISH)

SANDIE SHAW / PRINCES IN PRINCE (VG-) (EP)

THE EASYBEATS / ST. LOUIS (M)

DAVID BOWIE / LIFE ON MARS (M) (EP)

THE FOUR LOVERS / GIRL OF MY DREAMS (M) (THE 4 SEASONS)

THE FOUR LOVERS / "JOYRIDE" (M) (EP)

JEFFERSON AIRPLANE / CROWN OF CREATION (M)

JEFFERSON AIRPLANE / MEXICO (M)

RONNY & DAYTONAS / THE LAST LETTER (M)

DICKIE GOODMAN / BATMAN AND HIS GRANDMOTHER (M)

CHI CHI McCauley / MEMORY LANE WITHOUT YOU (VG-)

THE SHANGHAI-LAS / REMEMBER WALKING IN THE SAND (M)

DINO, DESI & BILLY / THE REBEL KIND (M)

THE KINKS / BIG BLACK SMOKE (M)

THE KINKS / MR. PLEASANT / HARRY RAG (M)

THE KINKS / SHE'S GOT EVERYTHING / DAYS (M)

THE KINKS / VICTORIA (M)

THE KINKS / GOD'S CHILDREN (M)

THE CHOIR / DON'T YOU FEEL A LITTLE SORRY FOR ME (M)

THE SHONDELLES / SAY I AM (M)

THE SHONDELLES / MIRAGE (M)

HAZZ / HELLO IT'S ME (M)

HAZZ / NOT WRONG LONG (M)

HAZZ / KICKS / MAGIC ME (M)

THE MARAUDERS / SINCE I MET YOU (M)

THE ANGELS / I ADORE HIM (M)

LEFT BANKE / WALK AWAY RENEE (M)

LEFT BANKE / DESIREE (M)

LEFT BANKE / MY FRIEND TONIGHT (M)

WALKER BROTHERS / MAKE IT EASY ON YOURSELF (M)

THE SHONDELLES / HANKY PANKY (M)

LARRY WILLIAMS / SLOW DOWN / DIZZY MISS LIZZY (M)

THE "E" TYPES / SHE MOVES ME (M)

THE BEATLES / SHE LOVES YOU (M)

THE BEATLES / LOVE ME DO (M)

THE WHO / THE RELAY / MASP MAN (M)

THE STANDOLLES / RIOT ON SUNSET STRIP (M)

THE WHO / HAPPEN TO LOVE YOU (M)

THE SPECTORS THREE / I KNOW WHY (M) (PHIL SPECTOR)

THE BRITISH WALKERS / DIDDLEY DADDY (M)

DAVID ESSEX / SHE'S LEAVING HOME (M)

SPENCER DAVIS GROUP / TIME SELLER (M)

EASY BEATS / HEAVEN (M)

EASY BEATS / HEAVEN & HELL (M) (both are the same song)

ELLIE GREENWICH / I WANT YOU TO BE MY BABY (M)

MASKED SURFERS / CONNA HUSTLE YOU (M)

CHOCOLATE WATCH BAND / BABY BLUE (M)

THE VEJTABLES / FEEL THE MUSIC (M)

WILLIAM PENN / SCRAPPED (M) (of Wm. PENN & PALS, frieco grp)

THE BEATLES / THANK YOU GIRL (M)

FOUR SEASONS / CHRISTMAS TEARS (M)

FOUR SEASONS / PEANUTS (M)

FOUR SEASONS / SILHOUETTES (M)

SONS OF CHAMPLIN / SING ME A RAINBOW (M)

KEITH ALLISON / SWEET LITTLE ROCK & ROLLER (M)

THE COOKIES / ALL MY TRIALS (M)

SAL VALENTINO / FRIENDS AND LOVERS (M)

various artists / not released to public / "POWER TO VOTE"

THE BEACH BOYS / TODD RUNDGREN, AMERICA-GIVE THEIR VIEWS ON THE (M)

POWER OF VOTING. UNDER 18 YR OLDS TO VOTE. A CAS. PICTURE COVER

JOHN'S CHILDREN / STRANGE AFFAIR / SMASHED, BLOCKED (M)

LAUNCHING GRAVY / VEGETABLES (M) (B. WILSON & V.D. PARKS, penned)

MERRY CHRISTMAS & HAPPY NEW YEAR

RIP LAY

BOX 5103

area code 415 - 589-4070

SO, SAN FRANCISCO, CAL

94080

AUCTIONEERS

Renaissance

Hearts & Flowers

" "

Parachute

Autosave

Peanut Butter Consp.

Shadows of Knight

Jan & Dean

Naz

Crispian St Peters

Surfari

Wants: Yardbirds

Sounds of: Long Branch

Barkers (C. Hillman); any L. Ronstadt & Stone Pines LP's.

Alex Thornton: 11 Exton Ave; N. Arlington, NJ; 07032.

Kings & Queens

Now is the Time For

Horses, Kids Forgotten

Parachute

same

same

Back Door Man

Command Performance

Naz III

Hit City 64

13th Floor Elev

Psychedelic

Scottsville Squirrel

any L. Ronstadt & Stone Pines LP's.

11 Exton Ave; N. Arlington, NJ; 07032.

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Wanted: (Will consider trades for my auction items)			
Frankie Valley & Travellers	Somebody Else/Forgive Me	307381	
Frankie Valley	My Mothers Eyes	Epic or Corona	Label
"	Please Take a Chance/My Be Wrong	Decca	30994
Four Lovers	Jambalaya/Love Dovey	RCA	6646
"	Four Lovers RCA EP 869	with pic sleeve	
"	Joyride RCA EP 871	with pic sleeve	
"	any Dee-jay or promo 45's or oddities.		
Royal Teens	Little Trilxie/My Memories of You	Mighty 200	
"	Open that Door/My Kind of Dream	ABC 99555	
"	Short Shorts/Planet Rock	Power 215	
"	Mad Gas/Shortin With My Baby	"	113
"	Talk of the Town/With You	Cap.	4402
"	Short Short Twist/Royal Twist	Sub. 548 & Allnew	
Hal Miller & The Rays	How Faith/Angel Cried	Topix	6003
Alex Alda & Turna De Century	any 45's on Tex or other labels		
Frankie Valle & Roman	Coma SL Bella/This Is Real	Cindy 3012	
Four Seasons	Spanish Lacer/Bermuda	Gone 5122	Re-Issue (2 col
"	Peanuts/Stay	VJ	576
"	Lay Me Down/Heartaches & Haindrons	Phillips	
"	Where are My Dreams/Any Day Now	Phil.	40694
"	Vault of Hits EP-6 cits w/pic sl. if possible		
"	Genuine Imitation Life EP	"	2704
"	Edizone D Oro double Phillips LP with promo post		
"	Entertain You 600164 Stereo with "Toy Soldier"		
"	Beatles Vs Four Seasons	VJ DX	30
"	Lets Swing the Jingles Coke EP		
"	Wonder Who Double Hits 44023; 44032; 44027.		
"	Cousin Bruclos Go Go Theme 45 WABC Acetate		
"	Joey Reynolds Show Tune	45	
Hollyride Strings	Play Famous 4 Seasons Hits	Cap	2199 Stereo
Lou Christie	2nd LP Roulette	25213	
Jan & Dean	With Soul Surfers	LJ	101
"	Save for a Rainy Day	J&D Records	
Freddie Cannon	Greatest Hits	WB 1628 Stereo	Atco 6618
Society's Children	Tribute to 4 Seasons	Atco	
Tracey Day	Jerry Youngs My Sherry	VJ7	
Frankie Valli	Youve Got Your Troubles/Dream of Kings	40661 PST	
"	Circles in the Sand/My Mothers Eyes	40680	
Four Seasons and live show tapes; TV jingles; commercials etc			
Bob Crews Generation	Let me Touch You LP	CGC 1000	
"	& BC Generation 45's and early Bob Crews; pr 64 LP		
Four Seasons	Candy Girl/Mariena	Oldies 116	
"	Walk Like a Man/Lucky Lady Bug	OL 90	
"	Edizone Oro Juice Box EP 2705		
Four Lovers	any single on Epic or Columbia		
Four Seasons	Sing Burt Bachrach Hits-Re-issue version 1969 w		
"	color photos of Seasons of sleeve.	600193	
Danny & The Juniors	Twisting All Night Long	Swan	45
Auction (All records M+/ mono & original issue)			
Cliff Richard & Shadows	Alladin & His Lamp		Col 64
Animals	Animals LP		Parl 64
Idle Race	Idle Race 2nd LP	Liberty 69 Stereo	
Rattles	Star Club Show I	German Phillips VG-	
Wayne Fontana	Wayne One	Font 67	
Fontana & Mindbenders	same	"	64
"	"	"	65
"	It Is	"	65
Hollies	Would You Believe	Parl	65
"	Saty With	"	64
"	For Certain Because	"	66
Kinks	Kink Kontroversy	Pye	65
"	Live at Kelvin Hall	"	67
"	Something Else	"	67
Small Faces	same	Immediate	67
Dave Clark 5	Catch us If You Can	Col.	65
Herman/Hermits	Kind of a Hush	Col 67	
Manfred Mann	5 Faces Of	HMV	64
"	Man Made	"	65
Swinging Blue Jeans	Blue Jeans a Swinging	"	64
Troggs	From Nowhere	Font	66
"	Trogglodymite	Page One	67
"	Cellophane	"	"
"	Best of	"	"
Paul & Barry Ryan	Two of a Kind	Decca	67
John Stewart & Scott Engel	(10 early tracks)	Tower	
Fortunes	Youve Got Your Troubles	Decca	65
Traffic	Mr Fantasy	Island	65
Spencer Davis Group	Autumn 66	Font	66
Procol Harum	same	RZ	67
Ivy League	This Is	"	66
Harrison Faithful	same	Picad.	65
Homeycombs	All Systems Go	Decca	65
Peter/Gordon	same	Col.	64
"	Somehere	"	66
Gerry & Pacemakers	Ferry Cross the Mersey	"	65
Downliners Sect	The Sect	Col.	64 Good
"	Country Sect	"	65
The Who	My Generation (orig)	Brunns.	65 Good
Unit Four Plus Two	Concrete & Clay	Decca	65
Chris Farlowe	14 Things to Think about	Immed	66
Ten Years After	same	Deram	67
Pretty Things	Emotions	Font(Stereo)	Fine 67
Marianne Faithfull	Come My Way	Fine	66
Pretty Things	Rainin in My Heart EP	Mint	65
Four Seasons	Stay UK EP 8/Slieve.	Stateside	63 VG
Four Seasons	Whatever You Say/Sleeping Man UK Warners		
"	VG+ 1971 (rare)		
Will trade above for my wants--send details and offers to:			
WRNTE: George Ingram; 107 Ribchester Road; Salesbury;			
Blackburn BB1 9HQ; Lancashire, ENGLAND.			

AUCTION/Set Sale, (SS-Set Sale; MB-Min. Bid.).

Kinks	<u>Face to Face</u>	Reprise	N;Ster	MB\$7	H
"	<u>Kontroversy</u>	"	N'Mono	MB\$5	H
"	<u>Kinda</u>	"	H Mono	MB\$5	H
"	<u>Kindom</u>	"	VC-Mono	MB\$6	H
Yardbirds	<u>For Your Love</u>	Epic	VC- Stereo	MB\$5	
Troggs	<u>Trogs/Lodynamite</u>	Page 1	N Ster.	MB\$10.	
Deviants	<u>Proof</u>	Imp. 1	N Ster.	SS\$45.	
Gordon Haskell	<u>It Is &amp; It Isnt</u>	Atco	N;ST H	SS\$5.	
Lost & Found	<u>Everybody's Heroes</u>	Int. Art.	N;ST.	MB\$6.	
Nico	<u>Marble Index</u>	Elektra	N;Ster.	MB\$7.	
Mico	<u>Desertshore</u>	H Rep. DJ	N;Ster.	MB\$5.	
Napoleon XIV	<u>Coming to Take Me..</u>	WB	M;Mo.	MB\$8.50	
Zombies	<u>Odyssey &amp; Oracle</u>	"	DT	N;St. H.	MB\$5.
? & Mysterians	<u>96 Tears</u>	Cameo	M;M	MB\$7.	
? & Mysterians	<u>Action</u>	"	"	MB\$8.	
Locher & Hand People	<u>Presenting</u>	Cap.	M;S	MB\$7.	
	<u>Space Hymn</u>	Cap.	M;S	MB\$10.	
Beatie Butcher Cover	<u>Get Silly &amp; A Bit Faded</u>	MB\$20.			
Leg. Stardust Cowboy Kins	<u>W &amp; Run/Setting</u>	Big Mone	VCMB\$2DJ		
13th Floor Elevators	<u>Come Make Me/Trade To LA107</u>	N MB\$1			
Rolling Stones	<u>Fortune Teller/Save Dan Australian</u>	MB\$5.			
WRITE: Greck Turner; 4837	Berman Ave./N. Hollywood	CA; 91607.			

**ACTION:**

Bruce & Terry Come Love/Thank You Baby Col. VG  
Abba Waterloo/Watch Out Pic Sl A11 M  
Beach Boys Heroes & Villains Pic Sl Brother  
Big Star Oh My Soul(2+47)/same (5)35 Ardent M  
Bullet Little Bit o' Soul/Up Your... Big Tree G  
Chubby Checker Back in the USSR/Windy Cream H Buddha F  
Christopher & The Chaps (Mike Brown) They just dont Care  
(Brown comp)/Its allright MA COH VG  
Christopher Milk EP UA M  
Craah Graddock White Boy/Dont Be Angry ABC G  
Cryan Shames Sugar & Spice/Bon Franklin.. Destination VG  
Doors People Are Strange/unhappy... Pic Sl G  
Wayne Font. & Mind. Game of Love/Since You've..Font M  
Terry Knight & Pack I Who Have.../Numbers Lucky 11 COH M  
Mauds Soul Drippin/Forever Gens N Herc COH  
McCoys Up & Down/If You Tell a Lie BangCOH M  
Mott The Hoople All the Young Dudes/I of the Boys UK CBS M  
Martin Mull Santa Doesnt Cop out on Deas M/S DJ M  
Peter & Gordon open and interview w/Nobody I know/Lucille/  
IF I Were You J3RPM VC  
Pyramide Penetration/Heres Marshas Beat 13002 G PICSL  
Larry Raspberry & Higheaters Rock n Roll Warning/same DJ  
Charles Rich Peace On You/Take it home Epic G  
Stardells Why Pick on Me/Hr Nobody Tower WL G  
Stranoulous Honey Don't I Wanna Do It Sire M  
Simon Stokes Captain Howdy M/S Casablanca PICSL  
Turtles Sound Asleep/Umbassa W PTC SL VG  
Thunderclap Newman Something/Vilhoanna M  
Liz Whitcomb You Turn me on/Poor But Honest Tower G  
Wizzard Ballpark Incident/Carlisberg Sp. Harvest M  
Ray Wood Forever/Woodie UA M  
Yardbirds Heart Full..o/Steeld Blues F  
Jerry Mundt & Hounds Whats the Matter Baby/Lit Us Be VG  
(beats the drone out of 96 years) Betty 1200  
Novas Nine Why Listen/Fain ABC (Great Midast Hourglass Sound)  
Beatles Yellow Sub S. Right Cap VG  
Blues Magoo's People Had No Faces/So In Wrong... Verve VG  
Bowle Rebel Rebel/Lady Grinning Soul RCA M  
Box Tops Must be the Devil/Shell be Released Bell VG  
Detergents Leserd of Laundromat/Ulcers PICSL Row. VG  
Stan Freberg EP w/John & Marsha/Banana Boat eat Cap VG  
Lovin Spoonful Summer In the City/Butches... Kama Sat VG  
Searchers Love Motion #9/HI Heel Kapp G  
Sweet Its Lonely Out There/On My Way 20th cent. M  
Who The Relay/Wagman Track M

**ALBUMS:** Mint & Stereo, unless noted.  
Albino Gorilla Detroit 1984 KS H  
Gordon Alexander Gordons Buyer Col H  
Animals Animalisation MGM COH Mo  
Animals  
Cos GG Co RCA  
Astronauts Cos GG Co RCA  
Atzecs Live at Ad MB Club(w/hype from Beatles&lagger)MA  
Beach Boys Stack O Tracks Cap w/Booklet H  
" " Surfin Safari M F (orig)  
" " Party Mono  
" " Mass LP SS  
" " All Summer Long (orig) VG  
Beatles Aint She Sweet Atco VG  
" Songs Pictures & Stories VJ Mono F

Stars Sing Lennon-McCartney (Dutch Delta Star), includes un-  
common L/M songs by Fourmost; Billy J. Kramer; Cilla Black etc

Dave Berry Special Sound UK Decca Mono

Blues Magoos Basic Merc

British Casuals Hour World Mainstream

Cartoones same Atl(w/Jimmy Page)

Danny Belline & Rich Kids same RCA Mono

Easybeats Friday on My Mind UA SS

Fallen Angels same Roulette

Family Dog Rowlands Head Buddah (Rowland & Hammond)H

Family Anway (Orig. UK vinyl cover)

Chris Farlowe Paint It! Farlowe Immed. (prod Jagger)

Finchley Boys Everlasting Tributes Golden Throat

(Midwest punkers! Incl. in Not Life Everybody Else)

Five Americans Western Union Abnak

Flaming Youth Ark 2 UNIT (All tunes by Howard/Blakly)

M Kim Fowley Outrageous Imperial SS

Frigid Pink Earth Ocean Lion

Jimmy Gilmer & Fireballs Sugar Shackers Crown Mong

" " " Sensational " "

Grapefruit Around Dunhill SS

Group Image Mouth in the Clouds Community

Hassles Hour of the Wolf UA

Roy Head & Traits same TNT MONO

Heads Heads Up Liberty DJ NYC pachysoul

Hillmen same Together

Hotlegs Think s SchoolStinks Cap.

Jode Guts Decca scuzz metal

Jackson Heights Kings Progress Merc COH

Juicy Lucy Atco

Keith Adventures RCA CO

Andy Kim Rainbow Ride Steed

Terry Knight & Pack Funk Off Akko

Litter \$109 Pine Monox

Exotting New Liverpool Sound. Col. Monox w/ Ian & Zodiacs;

Rory Stern, Parone Flamingoes, etc  
Lost & Found      Everybody Here      Int Art.  
Scott McKenzie      Voice of      Ode  
Monkees      N More of      Colgams F  
Mickle Mosts GOGO      MGM COG (Hermit's/Animals,Cherokeesetc)  
Mulberry Bush Sndrk      w/Traffic,S, Davis,Andy Ellison  
Nashville Teens      Tobacco Road      London H  
Premiers      Farmer John Live      War Bros COH Mono  
Purple Gang      Strikes      Sire  
Red Grayola      Parable of Arable land      Int Art.  
Rumplestiltskin      same      Beal (prod Shel Talay)  
The Deuce Coupe      Shut Down      Crown  
St John Green      same      Flick Disc (prod K Fowley)  
FF Sloan      12 More Times      Dunhill H  
FF Sloan      Measure of Pleasure  
Soul Survivors      Whistle Blows      Grimsco  
Standells      Try K Tower      H  
Status Quo      Messages      CG  
Shot Fats sndrk,      same      Montage,Brown,S.Martin etc.  
Jan Whitcomb      Yellow Underground  
Thunderpussy      same      MRT SS (Great Midwest BOC types)  
Ambrose Glade      Bailey      Font COH  
Black Pearl      same      ATL COH SS  
"      Live      Prophseys COH  
Charlatans      Phillips      same H  
Count Five      Psychotic Reaction      Double Shot Mo  
Peter Ivers Band      Knight of Blue Communion      Epic H  
Johns Children      Orgasm      White Whale

Nobody Else same Rip Early BoArk.  
Mico Marble Index Ekl.  
Terry Knight & Pack same Lucky 11  
Remains same EPIC DJ F  
Rip Chords Hey Little Cobra Col. G  
Trashmen Surfin Bird Garrett  
Big Star #1 Record Ardent SS  
Autosalvage same RCA SS  
Jeff Simmons Lucille Has Messed... Starlight SS COH  
Demian same ABC COH SS  
Freedom Through the Years Cottillion H SS  
" At Last BYG SS  
Cargoe Ardent SS same  
Zombies Shes Not/Tell Her Parrot SS  
Conception Corp. Conceptionland Ct. DJ F  
Lewis & Clark Expo. same Colgate VG  
Thunder & Roses King of Black Swamp UA CO  
Jack Nitzsche Hite of the Beatles REF. H  
" Lonely Surfer RBB  
" Strictly From Public (mastered by Cerr)  
David Boive Sold the World Merc Org Cover  
Dave Dee, Dozy etc Music Be The Food of Love Font  
Everly Bros. Two Yanks in England Warners CO  
Endie St Cloud Thanks You Very Much IA  
Music Explosion Little Bit of Soul Laurie  
Ellie Greenwich Composes Produces Sings UA SS  
Herd Lookin Thru You Font SS COH  
Sagittarius Blue Marble Together SS  
Richard Strasted Another Day, Evolution H  
Bert Sommer same Buddah (w/H. Brown song "Magic Elixir")  
Oliver Prisms UA w/E. Camens "Light the Way"  
Trader Horne Morning Way Janus  
Bobby Vee same Liberty REF 3181 F  
Misc: John Lennon Beatle Doll in ex. cond. 5" tall, "real" hair  
Twiggy Pen in orig. unopened pack with pic autograph.  
WRITE: Rich Johnson; 435 N. Campbell; Macomb, Illinois;  
61455.

**AUCTION & WANTED:** (New & Stereo unless indicated)

Jan & Dean	<u>same</u>	Summ	SS	H
" " "	<u>Filet of Soul Lib.</u>	SS	(also 1 Mono)	
Liverpool Scene	<u>Bread on the Night</u>	(w/Andy Roberts)		
Easybeats	<u>..Edge of the World</u>	UA		
Herz	<u>Lookin Thru You</u>	Font	H	SS
Gentrys	<u>Keep on Dancing</u>	MGM	SS	Mono
Merry Go Round	<u>Very Lovely/Live</u>	AM44132	H	
Millennium	<u>Begin</u>	Col		
Song	<u>Album</u> (prod. Boettcher)	MGM	SS	H
Regitarius	<u>Blue Marble</u>	Together		
Wellers	<u>Outburst</u>	UA	SS	
Siren	<u>same</u>	Dandelion	SS	H
Chosen Few	<u>same</u>	RCA	H	
Swinging Blue Jeans	<u>Hippy Hippy Shake</u>	SS	(also 1 MO)	
Nice	<u>Autumn to Spring</u>	Christmas 1	SS	H
Stevie Winwood	<u>at L Winwood</u>	UA	9964	SS H
Humblebums (w/Rafferty from Stealers)	<u>same</u>	Lib	7636	SS H
Astronauts	<u>Travelin Men</u>	RCA	3733	(arr L, Russell)
	<u>Down the Lane</u>	Lib		
Sam the Sam & Phaz	<u>Bill Rehn</u>	MGM	4407	SS H Mono
Hour Glass	<u>same</u>	Lib	7576	Mon. (cover w/)

Yardbirds on one cut	<u>Sndrk. Blop Up</u>	MGM	H
Gerry & Pacemakers	<u>Greatest Hits</u>	Laurie	Fine
Nationals	same	Crews	
Masked Maruders	same	Deity	H
Searchers	<u>The New</u>	Kapp 1412	SS Mono
Sir Douglas Quintet	<u>Together after Five</u>	Smash	SS H
Stogoes	same	Elektra	SS H
Spencer Davis/Traffic etc	<u>Mulberry Bush</u>	Sndrk. UA	SS
Spencer Davis Group	<u>New Face On</u>	UA	SS
Silverhead	1st LP w/orig. Cover	Signpost	DJ H
Beatles (orig. cov)	<u>Introducing</u>	VJ 1062 Mint; St. (Ask & Please)	
Boylan	<u>Alias Booms</u> (w/	2 from Stelly	DN Verve SS H
Crapefruit	same	Dunhill	SS H
Lou Christie	<u>Fighting Strikes</u>	MGM	SS H
Illinois Speed Press	same	Col.	SS H
Atiles	<u>Flying Ahead</u>	Dunhill	H
Michael Fennelly	<u>Lane Changer</u>	Epic	Mint DJ
Illusion	<u>If Its So</u>	Steed	H
Crabby Appleton	<u>Rotten to the Core</u>	Elektra	Mint
Ranger	<u>Flying Crotch</u>	Dunhill	Mint H
Steve Noonan	same (w/early Jack	Browne tunes)	Elek Mint
Sndrk Revolution (S. Miller)	<u>Quicksilver etc</u>	UA	SS
British <u>CoCo</u> Hermitas; Animals; Cherokees etc	<u>W</u>	MGM	SS H (H. Most)
Hulabaloo	same	Roulette	SS H
Donovan	<u>Like it Is</u>	Hickory	SS
Lou Christie	<u>Gonna Wake You Mine</u>	Buddah	SS H
Black Pearl	same	Atl.	SS H (also 1 fine & St)
Bobby Fuller four	<u>I Fought the Law</u>	Mustang Mint	Mono
Sky Saxon (Seeds)	<u>Blues Band Full Spoon of Seedy Blues</u>	GNP H	
Montage	same (w/Hike Brown)	Laurie	Mint H
7 & Mysterians	<u>96 Tears</u>	Cam Park.	M/Mono
Fifty Foot Hose	<u>Cauldron</u>	Linelight	SS H
Shadows of Knight	<u>Back Door Men</u>	Dunwich H	(also 1 Mono)
McGees	<u>Make Me Feel So Good</u>	Bang	SS H (also 1 Mono)
Beatles	<u>Day Tripper</u>	Cap 5555	VC Pic SL

" Sne Loves! Shout Swan New  
" Twist & Shout/Theres A..Tollie 9001 G  
Shadows of Knight Gloria Dumnic 45 New:  
Crabby Appleton Try/Go Back Elek.45587 Mint  
Little Eva Trouble with Boys Dimension 1013 M  
Left Banke Walk Away/Pretty Ballerina Smash 1446 N RE  
Count Five Pretty Reaction/They're Comma... DS 104 H  
Barbarians Are You a Boy..,/Take it.. Laurie 3308 New H  
Grease Edge Band We like to do it/same Threshold N PS DJ  
Chick Churchill You & Me/Coma & Join Me Chvr. Pro 579 N DJ  
Christopher Milk Promo EP UASP 66 Mint PS  
For Sale-write for info:  
Tapes of Todd Rundgren Radio Show  
Tapes of Todd R. live in Memphis 4/28/74.  
Xeroxes of Todd R. articles, promo material etc.  
Tape of live Poco; Liv Taylor broadcasts  
Tape of Zap interview & reading News on local FM station!  
Wanted: Live Nazz Tapes  
Nazz 45 w/ "Everybody's Talkin" on It  
Any recordings by Henlock  
Pretty Things LP's prior to '68.  
WRITE: Mark Haggard; 814 Gillette Dr.; Little Rock, Arkansas;  
72205.

DID YOU KNOW...That *The Dixie Cups'* No. 1 record of "Chapel of Love" had been recorded twice before? *The Crystals* and *The Ronettes* both recorded the song but, for different reasons, neither version was released. These songs were recorded in the same town "Chapel of Love" into a best-selling single

LEFT BANKE  
NATIONAL FAN CLUB  
1555 Broadway  
New York, NY. 10011

# Singles

Sweet  
Brett Smiley

"Turn It Down/Someone Else Will"  
"Va Va Va Voom/Space Age"

(E) RCA 2480  
(E) Anchor 1004

The first Sweet 'A' side to sound like a Sweet 'B' side - though a bit more melodic. Brian Connolly trades in his David Bowie vocal for Alice Cooper, and the theme is teenage frustration. The lyrics are spiced with lines like "so your old man called you a degenerate fop", and "your mom's knocking on your sisters brain". Then there's the clincher - "listen here you punk". The guitar is strong, but the riff is cliched. The solo break is an excellent added bonus. Obviously this is what Sweet wanted all along, but it won't be a huge hit. Wait for the LP Desolation Boulevard (?!), which has "Turn it Down", "Six Teens", plus a version of "My Generation" Oi Vey! (Joseph Fleury).

Apparently Andrew Oldham "found" this lad in a chinese restaurant eating cosmic chop suey, and noticed the talent: eighteen years old, long blond hair, falling over mascared eyes, plus the proverbial painted lip pout. Match the pretty face with the song titles, and you KNOW what this record sounds like. That's right - Bowie, vintage Ziggy Stardust. "Va Va Va Voom" is a rocker with brass and a good chorus, plus Brett breathing "I'm a certified nervous wreck". He gasps and hints all over the damn place. The 'B' side is a 'ballad' with dramatic, overpowering orchestration, with beautiful Brett straining to sing about a space boy's life. All in all, a time warp single by a jaded Williams twin who talks about bi-sexuality. It's great - taken in perspective, of course. (J.F.)

Mott The Hoople  
Roxy Music  
Mick Ronson

"Saturday Gig/Live Medley"  
"All I Want Is You/Your Application Failed"  
"Billy Porter/Seven Days"

(E) CBS 2754  
(E) Island 6208  
(E) RCA 2482

Mott trot back to their Mott album sound, and this reeks of "Hymn For the Dudes" (with latter Hoople Spector touches). Another emotional opus, which traces the band's history (yawn), but at least Ian Hunter's voice is back in high shape. Also Mick Ronson is on this, and he's a fine improvement over the directionless wonder. The backing vocals are very Ronno, and though the record is too long, and the chorus is a trifle grating, it's an improvement. (J.F.)

Roxy's first single in a year, and a moderate one at that. It reached #12 so far, and doesn't sound vastly different from "Street Life". It has the extra plus of electronic gimmickry, and a staggering Phil Manzanera guitar solo. That guy is definitely coming into his own. Ferry's vocal is a bit lifeless with none of the menace of old. The lyrics are more direct and lean towards nostalgia and lost love. Still, his style is there, and a medium rare Roxy single is better than none at all. The 'B' side is a Paul Thompson throwaway instrumental. (J.F.).

A new single from Ronson should be approached with caution. The ads have him focused in a gauzey-vaseline lens, dressed very glam and swinging his arm like some junior Townsend. Funny, the single doesn't exactly bowl you over in that sort of way. The Slaughter On Tenth Avenue LP was instant disaster, but two songs, "Growing Up and I'm Fine", and "Hey Ma, Get PAPA" were an admirable direction. Luckily he's picked up on that with "Billy Porter". True, it combines those songs with a dash of Cockney Rebel's "Mr. Soft", but who cares? Few people are doing things like this now, and the near Germanic marching is highly effective. It has the Hunky Dory feel, for sure, and again raises the question "who needed who in those days?" The flip continues Ronson's unpleasant fetish for Annette Peacock. (J.F.).

Kevin Ayers  
The Kinks

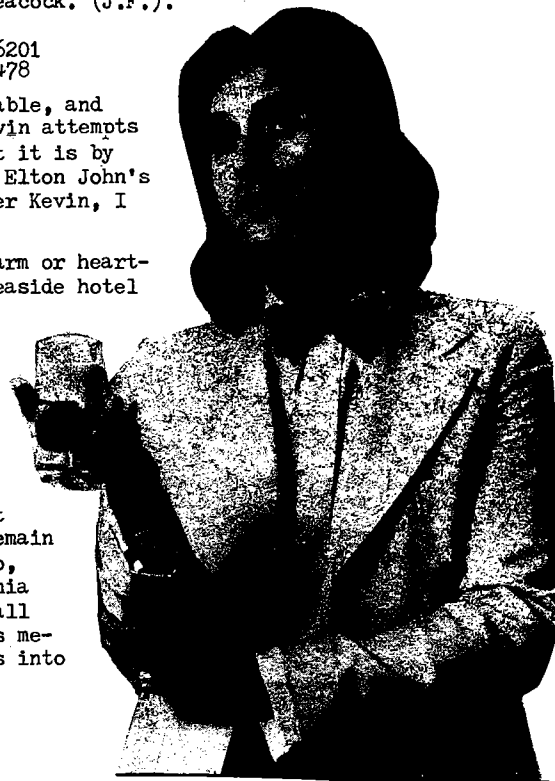
"After The Show/Thank You Very Much" (E) Island 6201  
"Holiday Romance/Shepherds of the Nation" (E) RCA 2478

A pleasant nothing of a record. It is well thought out and hummable, and the girl backing is welcome relief from the usual black ranting. Still Kevin attempts a chart singles, and only goes halfway. All Ayers enthusiasts hate it, but it is by no means a bad record - just sort of inconsequential. He's now managed by Elton John's John Reid, and a tour is now commencing. Stardom is just around the corner Kevin, I hope you're prepared for it - finally. (J.F.).

Ray returns with a Face to Face type ditty here. Not quite as warm or heart-felt as THEN, but amusing anyway. It's all about a quickie romance in a seaside hotel with Lavinia. Ray sings in a variety of styles and accents, while the string backing and harmony are spot on. Obviously, the vaudeville leanings will appeal to Kink Kultists who felt cheated by the double LP chintz. Of course, it would be great if they had another hit, but frankly, as nice as this record is, it ain't a biggie. (J.F.)

Slade  
Marc Bolan & T. Rex "Far Far Away/OK Yesterday was Yesterday" Poly 522  
"Zip Gun Boogie/Space Boss" (E) T Rex 9

I suppose it is a bit nasty to keep panning these guys, but what else can you do? The main point of acts such as Slade and T. Rex is to remain a force among fans. Their records are only a little worse than a year ago, but the excitement which once surrounded them is now nonexistent. When mania and image dies, there's only music, and it's now obvious these two ain't all they were cracked up to be. "Far Far Away" has a faint Beatle sound and is melodic and inoffensive. "Zip Gun Boogie" starts off well, but disintegrates into another Bolan boogie (as the title implies). Much too samey! (J.F.).



Barry Blue "Hot Shot" (E) Bell  
 Lynsey De Paul "No Honestly/Central Park Arrest" (E) Jet 747

Barry's luck was running dry lately, but this one is in the charts. It sounds like Barry Ryan, and since he and brother Paul seem lost forever, Barry Blue unconsciously attempts to copy a bit of their lunacy. In 1970 Ryan made a single called "Red Man" which took a Russian influence to the extreme. A touch of production genius. Now, Blue gets the cossack dancers out of the mothballs, and everyone mumbles "hey, hey, hey". If slavish rock is your bag, hunt out "Red Man", and grab ahold of "Hot Shot". (J.F.).

A theme from a current BBC TV program. It continues in her Gilbert O' Sullivan-Phil Spector tradition, but is more tuneful than "Oooh I Do". Actually, I'm losing a great deal of interest in Ms. De Paul, as she's beginning to be more of a night club-TV commercial hostess than a pop singer. Where is the second album, I ask? Where are the upbeat songs, I plead?? Lynsey is too busy catering to Mums and Dads. Sigh... (J.F.).

Pilot "Magic/Just Let Me Be" (E) EMI 2217  
 Rik Kenton "Bungalow Love/Lay it On You" (E) Isl. 6214  
 Pentagram "Under My Thumb/When the Screams Come" (A) Gemini 002

"Magic" is a really tight, catchy record. If you enjoyed "See the Light" by Flame, or the early Badfinger singles, buy Pilot. It's fresh and has no excess. The LP has one other good song, but that will probably be released as a follow-up to this one, so wait it out. (J.F.).

Rik was Roxy's second bassist, and here's his first single. Someone described it as "Russell Mael singing reggae", and that's not too far from wrong. There's a soft, breathy vocal with lots of kittenish girls "ooooing and aaaahing" in the background. The lyrics are fun, and the beat is mainly organ and percussion. Actually the more you hear it, the more you like it. Tommy James and the Shondells meet Jimmy Cliff!! (J.F.).

Pentagram is a self styled 'hard-rock' band covering the Virginia, Maryland, & D.C. area. For the most part they perform original material, but on this their third release, they chose to redo the Stones oldie in an attempt to reach some new people. The record can only be described as exhilarating and exuberant. The production is excellent giving the music a wonderful feel, and the vocalist is near-perfect. The band tackle the song in a fairly straightforward manner, but manage to combine a straight rock beat with a bit of reggae. (The Stones should only sound so good and fresh!). The flip, a Pentagram original makes Black Sabbath sound like the Archies. Watch for more on Pentagram next issue. (A.B.).

#### SPINA VERSUS FLEURY ROUND 1:

Sensational Alex Harvey Band "Sergeant Fury/Gang Bang" (E) Vertigo 6059 106  
 Sensational Alex Harvey Band The Impossible Dream (A) Vertigo 2000

The middle-aged Harvey is finally breaking ground here with the new LP Impossible Dream. "Sergeant Fury" was released before it, but fell on deaf ears. It's a wonderful single nonetheless, with a thirties cabaret brass sound and a marvelously greedy vocal: "I wanna be rich and I wanna be famous; I wanna be just the same as the light that shines on a Christmas tree..." Excellently produced and different. Try this first, then get the LP, which is good too, though the songs tend to go on a bit. (J.F.).

It's time to clear the air about this atrociously terrible band. Can't explain their cult following among otherwise sane writers but this is pure vinyl puke in the Beefheart-grossout tradition. Stale blues licks, hack titles, and a guitarist in tinkerbelle makeup led by a cretin old enough to be John Mayall's father. Substitute Senseless for Sensational. (J.S.).

#### SPINA VERSUS FLEURY ROUND 2:

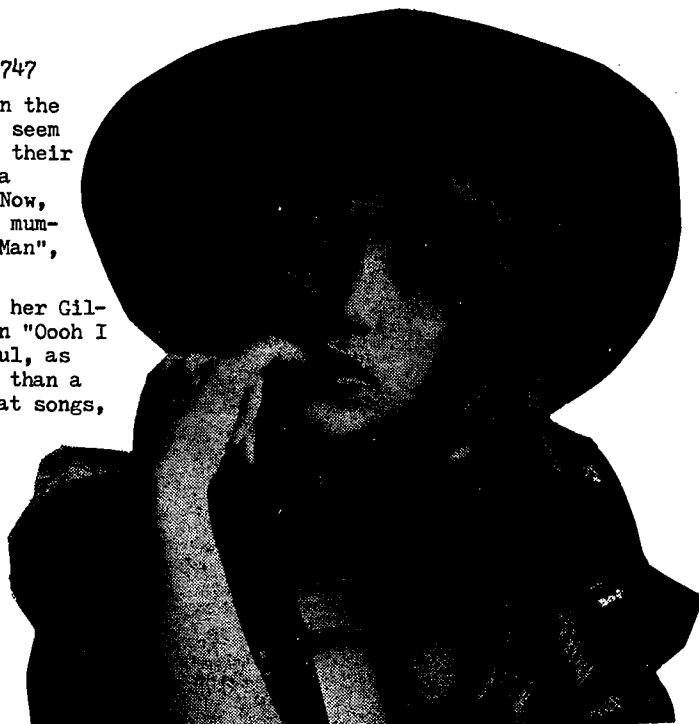
Donovan "Rock and Roll With Me/Divine Daze of Deathless Delight" (E) Epic 2661  
 Donovan 7-Tease (A) Epic 33245

Donovan has always been underated in my eyes. He's come up with some of the best records ever in his limp career. His vocals have obviously influenced others, including the author of this song (Bowie, and a cut which doesn't appear on the new Donovan LP). Why Donovan doesn't write his own commercial single is beyond me, but the real villain here is Andrew Oldham's totally inappropriate mish-mash production. It starts out ok, but the chorus is unlistenable. Get back to the flowers and English countryside Don - forget Memphis. (J.F.).

First off, it's clear that Donovan should've stuck with Mickie Most productionwise. This album is full of puns like latter day Arthur Lee. Recorded in Nashville, there is only one nice fresh Nashville track, "Rock and Roll Soljer", (which is also a single...). Otherwise the album is thoroughly entrenched in the 1960's...same old Donovan. That of course does have some redeeming qualities, most of all his voice. This is where Bolan got his quiver from. (Plus he lost weight). (J.S.)

#### Top Remakes of the Month Awards:

Keith Moon for "Don't Worry Baby" an interesting record, but one that should not be treated too seriously. And we just hope that Keith isn't shelving his surf album (as rumored) and doing a Nashville country album instead---One Ringo is enough!  
 David Cassidy for "Please Please Me", a listenable and energetic enough live ditty which did fairly well in Britain as a single. Figures Bell would drop the lad just when he's hitting his prime...What's Clive know anyway?



# Albums

Queen  
Badfinger

Sheer Heart Attack  
Wish You Were Here

(E) EMI 3061; (A) Elektra  
(A) BS 2827

I was hoping for this album to be amazing. Simply, it isn't. Queen has been a sor spot with me for some time now. The first two LP's were disposable, but then the single "Killer Queen/Flick of the Wrist" came along, and it was startlingly good. "Killer Queen" is a classic production record and it's fun to find a band who consider a studio a place to experiment and not lay down tracks with a basic live feel. The melody, lyrics, falsetto vocals and tasteful guitar add up to a worthy hit. "Flick of the Wrist" is more like old Queen, where they mix Led Zeppelin with Todd Rundgren amidst infinite time changes, nifty chorus and wow guitar work. But a little of this extravaganza goes a long way, and Sheer Heart Attack contains thirteen songs, many totally directionless. "Brighton Rock" has annoying vocals, but some good guitar--unfortunately it fizzles out amongst uncontrollable jamming. "Tenement Funster" is good, and "Now I'm Here" shows Brian May's penchant for elaborate studio technique. "Bring Back That Leroy Brown" is poor man's Dixieland, while the ballads, "Lilly of the Valley" and "Dear Friends" are simple piano-vocal exercises (altho welcome relief). The lyrics, despite the single, are embarrassing.

One thing that is admirable about Queen is that they believe wholeheartedly in what they're doing, and musically the band is exceptional. Roger Taylor and John Deacon are an excellent rhythm section. Brian May will be huge in the States, as some kind of new guitar hero for young guys to look up to. His guitar sound and ideas are always interesting but in many cases, very tasteless. His style is too busy, where a little would be worth more than a lot. The tracks are too cluttered, and Freddie Mercury is unexceptional---his voice sometimes even clashing with the harmony. His piercing shrill would have every police dog in your vicinity pawing at your door. I'm quite happy Queen exist, and they deserve success. With a little more thoughtful material, and more control, I look forward to their future. Many people think they are incredible already, but I'm still waiting. (J.F.).

It is no longer necessary mentioning 'that other group' when discussing Badfinger. The assimilation of all that was great rock in the sixties into a cohesive rock-70's group makes them an example for this generation aspire-ers. Every member of the band is capable of composing at least one three-minute classic per album. Pete Ham's "Know One Know's" is one of those anthem clinchers that your mind immediately supplies the applause for. "Dennis" is the musical equivalent of Panavision. Maybe those 'other four guys' should pick up Wish You Were Here and check out the real direction of these masterpiece makers. Catchword for describing future promising, fledgling rock-bands-songs/harmonies...they sound like Badfinger. (J.S.).

## SPINA's SURPRISES:

Waylon Jennings  
Hot Chocolate  
Chris Youlden

The Ramblin Man  
Cicero Park  
City Child

RCA 0734  
Big Tree 89503  
London 642

Sleep on this One 'til Alan lets me do a full feature on this one-time bassplayer for Buddy Holly... Waylon Jennings is the Keith Richard of Country and Western music. Even older sides (cut under the restraint of Chet Atkins) are miles above any other C&W artists. This latest is the best yet. My tastes don't usually run in this direction, (Gram Parsons being the other exception), so trust me until I get the space to prove it.

A British soul group for all those Anglo-maniacs who would usually shy away from 'disco-music'. Complete with all the tricks in Mickie Most's power this contains the original version of "Brother Louie". More rock than most American soul group, but still probably a bit too funky. Great production, tho, and it certainly makes more sense than listening to Bryan Ferry's sashay-soul renditions. "Emma" even has Yardbird-Beck overtones.

This whole album hits me with the power of middle Animal days. Having faithfully (and disgustedly) followed the progressions of Savoy Brown and Foghat, I can say without a doubt that Youlden's efforts have been the most artistic. Anyone seriously interested in what British RnB should be, should give Youlden a chance. In London Records can score hits for Al Green, why not put some of the same effort into City Child.

## RE-Issues Of The Month:

Jan & Dean  
Them  
Various Artists

Gotta Take That One Last Ride  
Backtrackin'  
Merseybeat '62-'64

UA  
London 639  
(E) UA 305/6

Thanks to our Jan & Dean story in TRM #6, interest has proved sufficient enough to issue this double set. (Not to mention the fact that the Beach Boys surf-hit anthology Endless Summer was recently #1...). It's certainly nice to have around, but my feeling are mixed. First off the songs are pretty much available on other Liberty Hits album, and the more recent Legendary Masters set (which concentrated on the early and late days as well), so there's a lot of repetition. We do get some new tracks (1); and mixes, as well as an excellently put together cover package from Dean, which should bring lots of smiles to surf afficionados. But the accent being on "car songs" and "surf songs", has eliminated alot of other great tracks, which would have made the package better musically. Still there are lots of songs on the set (an huge improvement from the Beach Boys re-issue), so there is a lot of value. Too bad this didn't come out closer to summer, but it still should do fairly well. Now if the Beach Boys would only get Jan and/or Dean to tour with them, instead of laid back Byrd-folkies like McGuinn, the album might really get somewhere. (A.B.).

Backtrackin' is at least more usefull than the totally inane double-reissue of last year. At least we get some B sides, UK album cuts, and the like (which tho not too hard to find) still are worth putting onto an album. However, the choice is rather poor, making the LP sound like a mish-mash. There are still about a dozen good (& great) Them sides that have not seen the light of day here, as well as single versions different (and better) than their respective album cuts. There is one previously unreleased cut here "Mighty Like a Rose" and the only stereo cut as well, which is nice to

hear, but sounds like an unfinished master. It's always great to hear Them, but this album could have been a lot better & more worthwhile, if someone took the time and interest to do so. (A.B.).

Mersey Beat '62-'64 is probably what a re-issue should be all about. First off (and probably most importantly) you get cuts that are near impossible to find (especially in nice condition). Twenty-one groups are covered and 34 cuts are included---that's over eight a side, while most American re-issues have only five a side. All the names may not be 'biggies' (Faron's Flamings, Merseybeats, Searchers, Undertakers, Big Three, Sonny Webb, Kinsize Taylor, Mark Peters, Lee Curtis, Escorts, Rory Storm, Remo Four, Mojos, Beryl Marsden etc), but that's the whole point. To issue a "Mersey-Beat" album of stuff by Beatles, Billy J. Kramer, Gerry & Pacemakers, Cilla Black, etc would be fairly useless---because everyone knows, has or can easily get the stuff, and those people didn't really comprise the scene during the formative years. They were of course a part, but certainly only a percentage. The music here is basic, and oftentimes not what we here in the US came to think of as the Mersey Sound, but is all fun, sincere, and invaluable to hear. The package also comes with nifty liner jackets and a Merseybeat reproduction filled with real and tailored-to-this-album stories. Lotsa pictures, info and gossip. Andrew Lauder has done a magnificent job compiling the tracks (especially since he did not have access to all the companies masters), and my only (very minor) change would have been to substitute the Remo Four's "Peter Gunn" in place of Freddie Starr's cut. (The Remo Four went totally beserk on that one...). So now, Andrew will hopefully do packages on the Birmingham Scene, the RnB scene, the Manchester Scene and so on. I can hardly wait! (A.B.).

#### AWARDS:

Great EP Of the Month Award: Go to the Hudson Brothers for their Casablanca 'Album'---C'mon guys, four outta twelve is only .333---you can at least hit .500!

Recommended for Acquired Tastes Awards: Cook and Moore Good Evening Island album---a nifty comedy set, but after you hear it a few times, what's left? The Wombles, one American and Two British LP's---totally disposable and often terribly trite. But once in a while they come up with something very very good. Romper-Room-Rock meets Roxy Music!

If You Liked the Last Few, You'll Like these Awards: to Lou Reed for Sally Can't Dance (RCA 0611)---Lou (always an innovator) can claim to have discovered a new rock style: "Weary Rock". The J. Geils Band give us more of their stuff on Nightmares (Atlantic 18107); these guys have the blues and manage to give them to us.

Improved But Still Trying: The Rolling Stones newie shows a definite return to at least the competent level, and occasionally even more than that. But what next, fellas?

No-No of the Month: Roy Wood's Wizzard; Eddy & The Falcons---if this is what "rock and roll" is all about (thankfully it isn't) I'd become an accountant tomorrow. Avoid this waste of vinyl immediately.

The J. Spina/Blue Cheer Desecration of the Month Award: Goes to the Heavy Metal Kids for their scrapheap of an album---Heavy Metal indeed-Ha!

Eno  
Fleetwood Mac

Taking Tiger Mountain (By Strategy)  
Heroes Are Hard To Find

(E) Island 9309  
(A) WB 2196

Eno steals from everyone, but he's a mere borderline plagiarist. Here Come the Warm Jets was a variable art school project, made to delight a few who felt it was the trendy thing to like. It was about as substantial as a potted palm, cream Bogart suit, and a Casablanca fan. But that may be the point. People would like you to believe that Eno is a genius, an eccentric, a genuine loony. He's a great talker, and comes across as a person with unlimited vocabulary, but a limited amount to say. Eno is amusing, simple as that. Anyway, Tiger Mountain is just as much Phil Manzanera's album as Eno's. He plays all the guitars (the best thing on the record), and co-produced and arranged the LP. The songs themselves are virtual steals from band like Can, and all the other Germanic groups. His fascination with the Velvet Underground is still evident, and his liking of Sparks is proved as he attempts things that Sparks did two years ago on the Woofers LP. The songs are little teutonic nursery rhymes sung in Eno's acquired taste vocal. "Burning Airlines...", "Mother Whale Eyeless", "Put a Straw Under Baby", and "Third Wheel" are the best of the lot. The sound quality is excellent, and the lyrics are a welcome change from "love me honey". As a Maxi-single, Taking Tiger Mountain would have been far better. As it stands, it's a nice addition to a collection which already owns Roxy's For Your Pleasure---the similarities between that LP, and this one, really opens one's eyes... (J.F.).

Erratic only because Christine McVie doesn't sing everything here. The ones she does, "Heroes...", "Come a Little Bit Closer", & "Bad Loser", make this new effort the most worthwhile of reliable Mac in quite a while. Bob Welch is too 'Laurel Canyon Mellow', but his guitar touches recall just enough of Kirwan's haunt and Green's lyrical bite to please even die-hard "Albatross" fans. (J.S.).

#### IN BRIEF:

Stackridge: Pinafore Days (Sire 7503): This new album is occasionally brilliant, often amusing and veeeery British. Hint: Joseph Fleury likes them and we all know the sparks that resulted from another one of Sir Fleury's group passions. It all works here, and this one is TRM recommended.

Budgie: In For The Kill (MCA 429): In the last issue Alan held back my attempts to display my horrid rockironroll tastes concerning two great monolithic bands, UFO & Thin Lizzy. Well, now another one of those Blue Cheering groups, Budgie, have reached out a new slab of irrate-rock and I love every stolen lick, every banshee vocal, every Igor-noramous bass line. They sound like they're plugged into amps the size of the Trade Center Towers, and the treatment of a Backish Bolero on "Living on Your Own" should not be missed. OK MCA get ready to put this on the album cover sticker and ads: Burke Shelly sings in the winning-whining tradition of Blue Cheer's Dickie Peterson!?! (J.S.).

Miscellaneous Goings On: Pretty's new one Silk Torpedo sounds great---like the Parachute's of old; also Recommended: Sparks' second Propaganda showing more depth; ELO's newest, a bit pretentious in places but some very good stuff as well; and for the discriminating listening who found Black Sabbath to be too lightweight, Kiss' second Hotter Than Hell (Casablanca)---at least they didn't sell out and go commercial... If you liked the Sutherland Brothers, you'll probably enjoy their two new imitators Unicorn on Blue Pine Trees (Cap. 11334, prod. by David Gilmour); & Splinter The Place I Love (ex-Elastic Oz Band Men produced by George Harrison for Dark Horse 22001). And for some Bee-Gee rock, pick up Gino Cunico's new one on Kama Sutra (2601). Of some interest, but still disappointing: Fanny's Rock & Roll Survivors (prod. by Vini Poncia)---"I've Had It" is fine, but the rest is mediocre; & Claire Hammill's Stage Door Johnnies (Konk 101), very uneven. See ya!



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# the Shel Talmy story

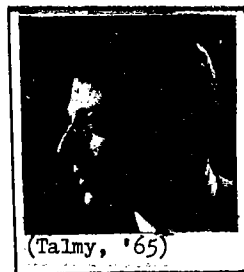
When I speak to Shel Talmy for the first time on the phone he says: "I hope you're not going to ask all those stupid questions that journalists always ask..." Well, Mr. Talmy, do you have a list of these stupid questions, I ask jokingly. "Not exactly", replies Shel.

When I first meet Shel Talmy in person, he brings me thru a long corridor lined with gold records into a spacious and tastefully furnished room. Talmy flops into an oversized armchair and his slight frame almost disappears. He then simulates a fetus-like position, mimicing the Brando-Dean "I don't Really care about all of this" attitude. He begins to answer questions, at first in barely understandable mumblings and grunts, while gazing at the ceiling or out the window. Ho-hum yawns Shel.

We at first talk about Shel's current activities and his seeming disappearance from the business. Shel straightens up and doesn't mince words: "I voluntarily retired a few years ago because I was tired of all the progressive bullshit. I think singles are the critical thing first, and they either can or cannot make it. Albums should come later, but all these people were making albums where you could fake it all." What about the current British scene then? "The current scene is so chaotic. There is no other chart in the whole world that has such a big load of crap as Britain does." Chinn-Chapman? "The Chinn-Chapman records are basically pretty good, like the Sweet are good well-done commercial records. The pure commercial ones like Quatro aren't as good tho. They (Chinn-Chapman) still have a lot to learn." As we continued talking Shel seemed to warm up considerably and began to open up. One gets the feeling that Shel, after years in the business, is wary of newcomers and ripoffs ("I'm not in this business for my health, you know..."), but after feeling me out a bit (figuratively, of course), he was quite open, frank, and sincere.

Shel Talmy was born in Chicago and moved to L.A. where he was trained as an engineer by "a UK cat". He came to England in 1962 "on spec to Decca" and was armed with acetates that he hadn't done. "They were done by Nick Venet and were tracks by the Beach Boys and Lou Rawls, I walked into Decca and proclaimed them as my own (with Nick's approval) and was promptly hired as a producer. I had never produced a record before in my life."

Shel's first effort was "Lollipops and Roses" by Doug Sheldon, and the second one was by a new group called the Bachelors. "I spent six weeks teaching them harmonies; they were a pseudo CnW group and they were terrible. I hated it. I took them into the studio for 15 or 20 minutes and recorded 'Charmaine'. It was a hit." Quite true, "Charmaine" reached #6 in early 1963. "I was the first independent producer in the country as far as I know" recalls Shel, "which means I got royalties on every record that was sold." At the first Bachelors session, four tracks were recorded and "Charmaine" was the only one not in the prescribed Bachelors "harmonica folk sound"---that was the one Shel decided to pick for the single. The followup, "Whispering" went into the Top 20 as well, and just before the third release, "Diane", was to come out, a split occured. Shel felt he wasn't getting the right royalties and the groups' management began to try and tell him how to make records. He left the Bachelors and a different version of "Diane" was issued. It went to #1. A year later the Bachelors were so strapped for a single that they issued "I Wouldn't Trade You For the World" which was one of the tracks Shel had produced for them a year earlier. I went Top 5.

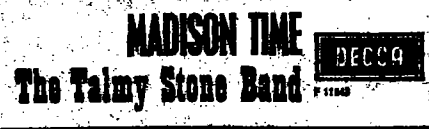


(Talmy, '65)

During this period everyone was looking for a new dance-craze record, so Shel teamed up with Charles Stone to form the Talmy-Stone Band. They issued "The Madison" Pts. 1 & 2, and this is one that even Shel tends to forget about...

Anyway, while Shel was at Decca he produced a girl group called The Orchids: "They were three ugly little fat girls from Liverpool, I think, and were a Larry Page act. I said I'd do it for a price. I'm ashamed to say it was a copy of Spector and just an attempt to sound like the Ronettes." The Orchids were originally being recorded by Gordon Franks and Marvin Holtzman, but the Talmy-Stone production team, aided by musical director Charles Blackwell, soon took over. "Love Hit Me" (written by Talmy) was the first release, and was really quite good. For the next one, Talmy chose a song by a young new composer, Ray Davies "I Got a Feeling", and produced another fine girl-group record. In actual sound and stance The Orchids were more aligned with the Ellie Greenwich-led Raindrops, that the total nuances of the Spector-sound, but Talmy never got to pursue his Spector sound. Problems were cropping up at Decca, and his stay there was to end shortly. Decca had turned down Georgie Fame and Manfred Mann after Shel had brought them around, and there were still the recurring problems with the Bachelors over royalties and control. Perhaps underlying all this was the fact that Andrew Oldham was beginning to produce a lot of records for Decca during this late '63 and early '64 period. And as Shel states: "Andrew Oldham is the worst producer by far of any name around..."

Shel picks up the story in late '63: "I was hanging around Denmark Street where it was all happening back then, and ran into a group called the Ravens. I took them to Pye to finance, and the Kinks were born. It was just a case of being in the right place at the right time." Shel's first two productions for the Kinks, "Long Tall Sally" b/w "I Took My Baby Home" and "You Still Want Me" b/w "You Do Something to Me", caused some noise, but nothing earthshattering ensued. It was the third, "You Really Got Me" which zoomed to #1 worldwide and began a string of classic Kink hits including "All Day and All of the Night"; "Tired of Waiting"; "I Need You"; "See My Friends"; "Til the End of the Day"; "Well Respected Man"; "Sunny Afternoon"; "Dedicated Follower of Fashion"; "Deadend Street"; and "Waterloo Sunset"---not to mention a slew of Klagsic-Kinks albums. Then Ray Davies began to take a more active role in the group's production. "Autumn Almanac" was listed on some releases as being produced by Ray Davies and on some as produced by Shel Talmy. "Mr. Pleasant" was listed as produced by Ray Davies and Shel Talmy. As early as the Face to Face LP, Ray was listed as musical director and arranger, while Shel is listed merely as "recorder". Something Else, the classically brilliant Kinks LP was the last to be produced by Talmy, with the next one issued some time later (Village Green) produced solely by Ray Davies. "I'm a Kinks fan for sure, and by mutual consent I stopped producing them. We needed a rest from each other. But I think they had to learn about producing. Look, they didn't get a hit until "Lola", which was a few years after I stopped producing them. That's a fact, however you interpret it. I put something into the records that made them commercially acceptable. I have an ear for hits. I heard four bars of 'Sunny Afternoon' and knew it would be #1. The same with 'My Generation'. I like what the public likes. I can hear a finished product in my head. I have very common tastes..." Shel continues talking about the Kinks: "Ray Davies could have been Britain's greatest solo artist, bar none, if he could just rid himself of his hang-ups and insecurity problems. Just coincidentally, I have been talking to Ray about the possibility of producing the Kinks again. I still have the greatest admiration for him." Now once and for all Shel, could you settle the 'Jimmy Page dispute' over



just who did play lead guitar on the Kinks early records? "Sure, on 'You Really Got Me' Dave Davies played the lead guitar and I used Jimmy Page for the rhythm guitar because Ray didn't feel like playing that day. Ray's really a good guitarist, but he wanted to concentrate on other things that session. I also used Bobby Graham on drums. On later sessions I also used Jon Lord and Nicky Hopkins for keyboard work. And that's it. The rest was all the Kinks."

Shel also began producing the Who, right after they changed their name from the High Numbers. "I was looking for groups to produce at the time, and heard the Who and liked them immediately." The first "I Can't Explain" was a huge hit, and the rest, "Anyway, Anyhow, Anywhere", "My Generation" and "The Kids Are Allright" all followed. But Kit Lambert took over and Shel never produced the Who again after completing their first album. "Kit Lambert is insane. He should be locked up. The early Who records were my sound. That's not my ego talking---that's justified fact. Just look at the difference between the High Numbers record and the records I did with them! I'm glad they're selling records now because I still collect off every record they sell..."

When dealing with people like Townsend and Ray Davies, the role of the producer is often an intangible one to discern, what with the distinctive musical brilliance of these performers...i.e. some Townsend demos sound quite nearly the same as the finished product, and Ray Davies has been known to arrange, conduct, and oversee many of his sessions. But Shel is still adamant about the imperative of the producer: "I think the role of the producer should be the same as the artist. That is, it is a real role, and one has to be a part of the group---the whole thing should not be a giant ego trip for the band. The producer must be a tangible aspect and catalyst who oversees the whole project from beginning to end. It has to be a joint effort. There are few producers around like that. Mickie Most, George Martin, and Elliot Mazer---that's about it." Shel admits (in a rare bit of modesty) that he wasn't born a great producer: "I was very green, and didn't learn overnight. I've been producing for over twelve years now, and I shudder when I think back to how naive I once was..." Naive or not, Talmy was deluged with groups and tapes after his early hits with the Bachelors, Kinks, and Who.

During 1964 and 1965, Talmy produced close to two dozen independent releases while still working full-time with the Kinks and Who. Thru his association with the Who at Brunswick, he teamed up with guitarist Jon-Mark for two releases which he (Talmy) also had a hand in writing. (Talmy had previously written for the Orchids, and penned "Bald Headed Woman" for the Kinks and Who. "Bald..." was subsequently covered in the U.S. by the Mugwumps.) One of the songs he recorded with Jon-Mark, "Night Comes Down" reappeared a few months later as the 'B' side of a Micky Finn single produced by Talmy. The Micky Finn group had been recording reggae type songs (then called Blue Beat) and some more pop inspired songs for Oriole. Talmy toughened up their sound and calls their record "This Sporting Life": "one record that I thought should have made it. They had a rich young manager who was dabbling in rock and roll. The group had something, but..."

# THE WHO

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One of Talmy's earlier and more lasting relationships occurred with a group called the Zephyrs. The band started out as an instrumental combo, but Talmy soon turned them into a decent rock band. The Zephyrs (John Hinds, John Peeby, Meic Lease, John Carpenter, and Pete Gage) were Talmy's attempt to produce an RnB tinged group. Bo Diddley's "I Can Tell" was doing quite well for the group when Mick Jagger knocked the version on a widely quoted TV show. From then on, no one paid much attention to them. In actuality Talmy tried everything for them: blues, pop, Jimmy Page solos, but nothing happened. Shel recalls that they were financed by Columbia and that "I was into experimenting at the time. But it was really a case of trying to make a silk purse out of a sow's ear..."



Thru his association with the Bachelors and Orchids on Decca, Talmy produced two other strange records. One was by Goldie & The Gingerbreads ("That was the only one I did in the States. We all happened to be in N.Y. at the time---I thought it was a hit!!!"), and the other was a rather terrible record by the Pros and Cons. It came out in the U.S. in April 1965, but sounds like one of Talmy's earliest productions, a banal non-melodic dance record with lots of instrumental solo breaks. On Parlophone, Shel produced a record by the Sundowners, which he doesn't remember at all. It's a decent pop record with more vocals and less music than most Talmy productions of the era. The flip was co-written by Talmy and Jon-Mark again, and is in a CnW/Pop vein.

Then Talmy began what was to become a long lasting arrangement with a group called the Untamed. They were led by Lindsay Muir who Talmy declares "was a really distinctive vocalist. He made the whole group as far as I was concerned. It was just one of my personal quirks that kept me producing them over and over again. But I really don't think their records were that commercial---I don't think they ever would have made it."

On many of these '64-'65 sessions, Talmy utilized the guitar prowess of Jimmy Page. (Page was also quite friendly with Talmy-mate Jon-Mark at this time.) But Page's presence was never so evident as on a record issued in late '64 by a group called the First Gear. The 'A' side was coincidentally (or rather intentionally) "A Certain Girl" released a few months earlier as the 'B' side of the Yardbirds debut single. Page's solo is the standout, and the whole track holds together nicely. It is on the flip however that Page goes absolutely berserk, playing a double time rhythmic part until the solo comes along. Here Page attacks the guitar relentlessly, traveling all over the neck making it whine, squeak, and stutter at an amazing rate. Even the Yardbirds (most blueswailing) must have picked up on that one! Talmy remembers the First Gear simply as "a good group with a good lead singer. They made some noise for awhile..."



One of Shel Talmy's more successful (in commercial terms) projects was with The Lancastrians, who had a few Top 50 British hits, the biggest of which was "We'll Sing in the Sunshine". The Lancastrians were Talmy's most MOR group, sort of a cross between the Kinks and the Bachelors. "They were nice personable guys, but didn't have much talent. There was nothing to build upon." Talmy gave the group a Kinks-like musical sound, and often tried to imitate the Kinks vocal feel as well. In fact, on their February '66 cover of the Kinks' "World Keeps Going Round", the recording seems to be a consciously-exact copy of the Kinks original. An excellent imitation both musically and vocally. (Who knows, maybe it was the Kinks). During mid-late '64 Talmy also produced Chad and Jeremy and their "Summer Song" was a major hit, reaching #7 in the U.S. charts.

I've saved two of the most interesting records from this '64/'65 period for last. The first one issued came out in October 1964 by a group called the Sneakers. (Possibly a studio band...). The 'A' side was Ray Davies' "I Just Can't Go To Sleep" which Talmy came across while producing the Kinks first album in September 1964. The 'B' side was "Bald Headed Woman" which appeared first on the Kinks debut LP, and a few months later as the 'B' side of the Who's hit "I Can't Explain". It featured more superb guitar work, and was issued the same week as two more Talmy productions, The First Gear (Pye 15703), and the Kinks "All Day and All of the Night". Just imagine if the Sneakers record was a hit, we may never have heard from the Kinks again!!!

In mid-'65 Talmy came into contact with Davy Jones (now David Bowie), who was hanging around alot with the Who, and Shel produced Davy's lone Parlophone outing. Talmy recalls Bowie as a "17 year old smartass kid, who I liked even then. He had an unusual voice and attitude, and he always thought he was going to make it. His writing wasn't up to much then---I still don't think he's a great writer." Talmy recalls that Bowie worked the band hard to get the sound he wanted---the result was a fine mod driving record which was actually the bridge between the Who's (2nd) "Anyway, Anywhere, Anyhow" and their (3rd) "My Generation". Bowie's was issued between these two, and was consciously styled after the Who, yet it was not a hit. Even with all these releases, Shel still produced more records like the Firing Squad's "A Little Bit More" and also had a short-lived folk-rock splurge with the Stateside label. (See Discog. for complete details.)

Talmy's style was decidedly chartbound, and he was one of the few British producers who preferred not to sacrifice rawness for slickness. While most UK record makers strove for a professionally bland sound, Talmy believed that the British sound was "too precise, too perfect, and as a result lacking in feeling. I'm more concerned with feeling, though there may be some bum notes on the record..."

By late 1965, Talmy tired of independently bartering his groups and masters and decided to start a record company. So Planet was founded and was built around the already established publishing and production company co-owned with Arthur Howes, Orbit Universal. Planet began its existence in January 1966, following in the foot-



steps of Oldham's Immediate Label, and preceding the arrival of such ventures as Reaction, Page One, and Marmalade. Talmy traces the rise of Planet, "I thought it would be fun to run a label. But I was there right at the beginning and came in far too soon. I knew nothing about the real business end of things, and got a screwing from Phonogram when I signed their contract. It was fun for 4-5 months, but I couldn't attend to all the details necessary like promotion and image making. That wasn't my affair. The whole thing was a matter of distribution, which was very political at the time. We should have had at least six major hits. As it was we had many hits in different countries, but it was becoming a huge hassle." Would Shel want to run a label now? "I wouldn't even entertain the idea--unless it would be under the most ideal circumstances imaginable. Looking back, I think if I had waited one or two years, Planet would have lasted up 'til today." With Planet, Talmy started purchasing masters himself. Immediate records was having success with in-house as well as outside master purchases, but Talmy just didn't have the muscle of Oldham--or else he just didn't have the right breaks. Talmy tried, that's for sure, everything from Tony Lord's MOR ballad to John Lee Hooker's old blues, and the novelty 45 by the National Pinion Pole. He even tried to mimic his past successes with the Who and Kinks. The Untamed were groomed with Pete Townsend's "It's Not True", and The Thoughts did a Ray Davies song, "One Night Stand". A Wild Uncertainty did a decent version of an Everly Brothers tune, but aside from Creation, that was about it.

Creation of course, have been covered in full in TRM #5. They were Planet's and Talmy's attempt to equal and surpass the Who, and they almost succeeded. Along with Tony-Stratton Smith, Talmy terminated the Creation onslaught and just neared the point of breaking huge, when the Planet machinery collapsed: "The Creation were a good band. They really could have been something, but the contract made their success in Britain impossible. It would have cost me more money to put out that Creation album here than I could have ever possibly made. I would have been losing money on every copy sold! They were big on the Continent tho, especially in Germany. Eddie Phillips was easily as good as Townsend, but went downhill---He met some girl who talked him into chucking it all for 22 pounds a week. He's driving a bus or something. Kenny Pickett stayed in the business, and does some writing and producing. He had a very big hit a while back with a song called "Grandad". I speak to him quite often." Talmy doesn't really know why the Creation tracks were re-issued in Mono when some existed in Stereo. "It was up to Stratton Smith really. 'I Am the Walker' was just something we had in the can, and we do have some others as well, I think." Talmy after some prompting, does recall that the Who recorded the Birds' "Leavin' Here", but doesn't know what became of it. "I guess it was just one of those things we shelved..."

By December of 1966, Planet issued its last record, but Talmy was in no way down and out. He was still producing the Kinks, and late in that year teamed up with the Easybeats: "That situation was really ridiculous. They came to me and said 'we'll give you anything you want, just produce us'. So I got a great contract and after 'Friday on My Mind' is a huge hit, they come up to me and say 'well, now let's cut your royalty'. Their management was crazy." Talmy wound up producing the first three singles (See TRM #3 for full Easybeats story) and most of the debut album, but then quit over the royalty disagreement. "The group could have sustained, but ultimately went nowhere. All these managers and performers have one hit and then go on this huge ego trip. In the long run, they're usually wrong." During 1966 & '67 Talmy produced numerous solo records by Nicky Hopkins, including an instrumental version of the Kinks "Mr. Pleasant". (See Discog.). He still continued one shots like The Total doing a Tony Hazzard song "Think" in July 1968. He also got Manfred Mann some hits, and worked a bit with the Amen Corner. Shel reflects upon the changes in recording over the years: "The sound has changed a lot since we used to record basically with four track, or maximum 8-track. Now with 16 (or more) it's gotten so technical. But obviously as far as overdubs and general sound go, the quality of everything is much better. I still feel the producer should be involved with everything from the concept to the arrangement. No band can hear it all together and know how it's going to sound when it's all finished."

Talmy has returned slowly to the business after his voluntary retirement. "I worked with Pentangle quite a bit and did Seanor and Koss for Warners in the States. I was positive that the single "Detroit City" was going to be a hit. I was in love with that---it was the best I could have done. It should have been a hit. He produced an album by Mick Cox "one I'm very proud of", and also produced and co-wrote two sides of a single issued here by Bell in mid-1970. It was by a group called Wheatstone Bridge (probably a studio band), which was strictly in the mold of British Pop/MOR with heavy Tony Burrows/White Plains influence. In 1972 he produced another one-shot by Shepstone and Dibbens, a nice pop-rock record with Beatle-esque harmonies, and more recently has produced String Driven Thing for Tony Stratton-Smith's Charisma label.

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# TRM Poll Results

First off, I'd just like to say that we received a huge response to our TRM Poll---I actually think we got more replies than we had issues printed! The replies were all great, and I was amazed at the scope of the answers. Here's a few general comments; then onto the results: Some questions became rather useless ("What was the last album you bought"); and some were impossible to tabulate due to the numbers of different answers (Favorite album); so in that case we will print some representative replies. Some questions were thought-type questions (Secret Wish; etc) where no 'winner' can be picked, so again representative answers are listed. More comments follow below with each result, so that's it for now. Once more, thanks so much for the outpouring of response---it made it all worthwhile!

(1): Ten Favorite All Time Recording Artists: It became obvious on the opening question that the scope of the answers would be huge. Over 200 artist received votes in this category. Some of the non-winning but strong vote-getting acts included (in no particular order): The Seeds; Pretty Things; Searchers and hundreds of others ranging from Chuck Berry; Blue Cheer; Everly Brothers; Easybeats; Wackers; Eddie Cochran and the Left Banke. Here's the winners:

1. Beatles (1910 Points)	12. Velvet Underground (280)
2. R. Stones (1490 Points)	13. Led Zeppelin (270)
3. The Who (1240)	14. Jan & Dean (225)
4. The Kinks (1165)	15. Bob Dylan (220)
5. Beach Boys (1115)	16. Shangri-Las (215)
6. Move (680)	17. Raspberries (180)
7. Byrds (640)	18. P. Revere & Raiders (170)
8. Yardbirds (540)	19. MC 5 (155)
9. Hollies (420)	20. Creedence C. R. (150)
10. Small Faces (300)	
11. Zombies (290)	

(2): Five Favorite Current Recording Artists:

1. Raspberries (660 Points)	9. Paul McCartney (310)
2. 10 C.C. (485 Points)	10. Led Zeppelin (300)
3. Hollies (420)	11. Sparks (280)
4. NY Dolls (415)	12. Roy Wood (240)
5. R. Stones (400)	13. Iggy (220)
6. Beach Boys (395)	14. Roxy Music (210)
7. The Who (380)	15. Mott The Hoople (200)
8. The Sweet (320)	

(3): Favorite Producer: Here too, an amazing number of choices prevailed (well over 60), including Ed Cobb; Terry Melcher; Kasenetz-Katz; Frank Zappa; Shadow Morton; Andrew Oldham; Mike Nesmith; Sam Phillips & many others. Interestingly enough, only 2 Americans appear in the Top 10:

1. Phil Spector (690 Points)	7. Glyn Johns (110)
2. Brian Wilson (360 Points)	8. Roy Wood (110)
3. Tony Visconti (240)	9. David Bowie (105)
4. George Martin (190)	10. Shel Talmy (100)
5. Todd Rundgren (180)	
6. Jimmy Miller (130)	

(4): Favorite Color: You would assume this to be a fairly simple question right? Wrong! TRM readers chose to pick things like Cherry Red; Dodger Blue; & Sensuous Crimson!

Among the 'normal' votes, the winners were BLUE (160 points) Red (70); and Green (60), trailed closely by black (55).

(5): Three Favorite Current Live Acts:

1. The Who (390)	6. Blue Oyster Cult (125)
2. R. Stones (200)	7. Stooges (115)
3. NY Dolls (190)	8. Golden Earring (110)
4. Beach Boys (185)	9. Raspberries (100)
5. Mott (130)	

(6): Five Favorite All-Time Live Acts:

1. The Who (1200)	7. Byrds (210)
2. R. Stones (860)	8. Jimi Hendrix (200)
3. Beatles (840)	9. Alice Cooper (190)
4. Beach Boys (780)	10. Yardbirds (165)
5. Kinks (380)	
6. Stooges (260)	

(7): Favorite Rock Book: Votes were spread pretty evenly among some 30 choices including "Out of His Head"; "No Commercial Potential"; "Rock Dreams"; "Sound of the City"; and "The Aesthetics of Rock". But the highest vote-getters tied with (50 Points) each other were: Rock Encyclopedia & Rock From the Beginning.

(8): Favorite Eat-Out Fast Food: Some people generalized their choice to "Hamburgers" (60 points); and "Pizza" (30 Points); Almost all the "name brands" got votes but the champ was McDonalds (100 Points); while surprisingly the Burger King Double Meat Cheese Woppper got 65 points all on its own!

(9): Five Favorite Albums of All Time: One of those out-of-hand questions. Will list representative answers at the end if we have room.

(10): Ten Favorite 45's of All Time: See #9 above.

(11): Favorite Non-Rock TV Show: Again a lot of vote spreading (some 35 shows got votes), and people voted for old as well as new shows: Leave it To Beaver; Hawaii 5-0; Star Trek; The Fugitive; Columbo etc. (20) Points were received for people who don't watch any TV at All, and the show garnering the most points Mary Tyler Moore (achieved only 40); followed by Mash (30); and Kojak (25).

(12): Three Groups out of the Charts: This seemed to be a very popular category with over 65 picks! The winners:

1. John Denver (295 points)
2. Osmonds (140)
3. Chicago (110)

(13): Three groups in the charts: Again a very wide range of picks, which makes one optimistic about the future. Some non-placing but strong picks included: The Dolls; Big Star; Pony; Bruce Springsteen; 10 CC; Slade; Rick Springfield and Wizzard.

1. Raspberries (220 points)
2. The Sweet (200)
3. Sparks (180)
4. Roy Wood (150)
5. Jan & Dean (115)

(14): Favorite Songwriter: Over 70 choices again, quite amazing considering only one choice was allowed:

1. Lennon/McCartney (330)	5. Peter Townsend (220)
2. Brian Wilson (290)	6. Lou Reed (160)
3. Ray Davies (280)	7. Roy Wood (150)
4. Jagger/Richard (260)	

(15): Five Favorite Current Music Magazines: Kind of a loaded question, I guess, which I didn't realize at the outset. I'm sure most publications would get their own voted best by their readers, for obvious reasons, (ie they wouldn't be reading it if they didn't like it...), but I didn't really expect TRM to win. My humble thanks...

1. The Rock Marketplace (1380)	5. Rolling Stone (350)
2. Creem (890)	6. New Musical Exp. (320)
3. Who Put the Bomp (650)	7. Melody Maker (230)
4. Phon. Rec. Mag. (480)	

(16) Favorite Sport: Answers ranged from volleyball to sleeping; hockey; ping pong; karate; auto-racing; grabbing tits; and swimming. The winner: Baseball (90); followed by Tennis (55); Basketball (40); Football (35), and others too erotic to mention!

(27): Favorite Rare or Common Record in Your Collection: A category without a winner, obviously, and one which did not produce much in the way of exciting answers. The predictable rare items made the list, and so did the common ones.

(18): Favorite All Time Record Label: Again surprisingly enough, no real frontrunner, what with the some twenty or so picks including Island, ESP, Reaction, Sun, Int. Art., London, Immediate, Dunhill, & Warner/Reprise. The winners, Capitol (55 points); Phyllis (50); & Apple (40).

(19): Most Consistent Performer: When I wrote the question I intended it to relate to a positive performer, but many votes were cast in a negative sense (ie John Denver-consistently bad etc). So the votes were spread over some forty names including the Dolls (one for bad, one for good); Mott, B.O.C.; and the Kinks. The winners, by a considerable amount: The Who (65 points); followed by the Stones (40).

(20): Most Inconsistent Performer: Again a very split vote, with the winner John Lennon (65 points), followed by David Bowie (30), & The Stones (25).

(21): Most Over-Rated Artist: A hotly contested category, ranging from the Dead, to Barry White, Todd Rundgren, Stevie Wonder, Eric Clapton and Bob Dylan. The winner: David Bowie (85 points); followed by John Denver, Elton John, and BTO (all tied with 35 points).

(22): Rookie of the Year; Picks for Stardom in '75: A vague question, I guess. People didn't know whether to choose who they wanted to achieve success, or who they thought would achieve success. A huge number of names emerged ranging thru the Dictators; Terry Sylvester; Robin Trower; Queen; Abba; Duck De Luxe; Mirrors; Hollywood Stars; & Dudes.

- |                       |       |                       |       |
|-----------------------|-------|-----------------------|-------|
| 1. <u>Bad Company</u> | (390) |                       |       |
| 2. <u>Sparks</u>      | (225) | 4. <u>Bryan Ferry</u> | (160) |
| 3. <u>Aerosmith</u>   | (170) | 5. <u>Raspberries</u> | (150) |

(23): Favorite picture sleeve: Everything from "Something Else" by the Move; "Leader of the Laundromat; Blue Cheer's "Feathers from Your Tree", to the Green Beans "Don't Knock Me" on Tower. Hundreds more too...

(24): Name of a Rock Group: Some of the best included; Example; Rented Tuxedo; Tired of Vanilla; The Savage Cabbage; Surfs Up; Alfalfa; Proud Cake; & John Briggs who named his group: John Briggs & Co.!

(25): Rate the Music Scene- 0-5: Everything ranging from minus 5 to +5, but the preponderance of votes fell between 2 & 3. Not too good, that's for sure.

(26): Favorite Rock Year: Everything from '63-74 w/ these leading tallies 1965, '66 & 68 (80 points each); 1964 (60); 1967 (40 points). 1969-74 inclusive totalled only 50!

(27): Lunch with Dolls-Lynsey De Paul-or Sparks? Lynsey De Paul (140 Points); Sparks (100) & The Dolls (90). (30) would eat alone; & (30) would go hungry that day!

(28): Last New Album You Bought: Well, it seemed like a good one when I thought of it...

(29): Most Wanted Record: Again all the faves: "Quiet Guy" by Darlene Love; Something Else EP; Jan & Dean Save for a Rainy Day; B.O.C. Live EP; and the "Orange Rooftop of Your Mind" by the Blue Things on RCA.

(30): Recording Session for Bowie- MC5- or Shangri-Las?: Quite a nip and tuck battle: Bowie (150 points); & MC5 & Shangri-Las tied at (125) points each.

(31): Most Like to See Live: Again a bit vague, as people did not know whether that meant all time; or existing now---A very wide selection, with the accent split evenly between old & new:

- |                              |       |                       |      |
|------------------------------|-------|-----------------------|------|
| 1. <u>The Beatles</u>        | (290) |                       |      |
| 2. <u>Velvet Underground</u> | (145) | 7. <u>Hollies</u>     | (80) |
| 3. <u>R. Stones</u>          | (130) | 8. <u>Small Faces</u> | (70) |
| 4. <u>Creation</u>           | (95)  | 9. <u>MC 5</u>        | (70) |
| 5. <u>The Move</u>           | (85)  | 10. <u>Sweet</u>      | (70) |
| 6. <u>Stooges</u>            | (85)  |                       |      |

(32): Favorite Non-Rock Magazine: (50) For None!, altho well over a hundred periodicals were chosen!! Mad (110); Nat'l Lampoon (110); Penthouse (80); Newsweek (75). Sports, News, Tits, and special interest mags made up the rest.

(33): Favorite Rock Movie: Over twenty picks. Hard Days Night (80 points); followed by The TAMI Show (65).

(34): Liverpool '64; San, Fran, in '67; or London '74: Conclusive proof (and probably quite surprising) that TRM's are still open to something new: London 1974 (190 points); Liverpool '64 (180); & San Francisco '67 (50).

(35): Favorite Food: everything including the kitchen sink, with Hamburgers, Spagetti, Steak, and Seafood leading the pack. Oh yeah, (1) vote for tangerines....

(36): Cover of New Rock Mag: Here too, people didn't know if that meant their fave, or someone commercial; Answers ranged from Townsend; the Dolls; Blue Cheer; R. Meltzer; Brian Jones; The Beatles (top vote getters 35 points); Sparks & Beach Boys.

(37): Favorite Woman in Rock: An absolutely huge number of choices, well over 75, including non-winners Nico; Carole King; Joni Mitchell; Cher; Ellie Greenwich; Sable Starr; Sandie Shaw; Patti Smith; Marianne Faithfull; Lesley Gore; Christine Perfect; Dusty Springfield; Breda Lee & Aretha Franklin. The winners:

- |                           |       |                                  |               |
|---------------------------|-------|----------------------------------|---------------|
| 1. <u>Suzi Quatro</u>     | (400) |                                  |               |
| 2. <u>Linda Ronstandt</u> | (350) | 6. <u>Betty &amp; Mary Weiss</u> | (125)         |
| 3. <u>Ronnie Spector</u>  | (170) |                                  | (Shangri-Las) |
| 4. <u>Tina Turner</u>     | (160) | 7. <u>Janis Joplin</u>           | (110)         |
| 5. <u>Lynsey De Paul</u>  | (150) | 8. <u>Maureen Tucker (VU)</u>    | (100)         |

(38): Age: 16-28+; with the average being 22.

(39): Greatest Moment in rock and roll: The Beatles received (70) points, but here's some others: Invasion from Britain; Pete Townsend smashing Abbie Hoffman on the head; Long hair coming into fashion; Spector formed Phyllis; Raquel Welch on Shindig; The time Townsend smashed his first guitar; What went thru Hendrix' mind when he died; the death of John Denver-Johnny & Edgar Winter- & Allman Brother exactly 1/2/75; The night Live Dead was recorded; Altamont; Death of Jim Croce; Monterrey Pop Festival; Brian Wilson on Leonard Bernstein doing "Surf's Up". Chuck Berry being discovered by whites; When I got kicked in the face by Iggy while standing in front of the stage at the Whiskey; & When John Denver was hit in the face with an egg while singing 'Rocky Mountain High' at Notre Dame.

(40): Favorite Drink: No real frontrunner but Beer, Milk, and an variety of alcohols headed the list.

(41): Favorite Vocalist All Time: Over 120 different and wide ranging picks, hence the low totals for the winners:

- |                          |       |                           |                    |
|--------------------------|-------|---------------------------|--------------------|
| 1. <u>Paul McCartney</u> | (470) |                           |                    |
| 2. <u>John Lennon</u>    | (270) | 8. <u>Robert Plant</u>    | (120)              |
| 3. <u>Paul Rodgers</u>   | (220) | 9. <u>Colin Blunstone</u> | (110)              |
| 4. <u>Roger Daltry</u>   | (210) | 10. <u>Iggy</u>           | (100)              |
| 5. <u>Mick Jagger</u>    | (200) |                           | Brian Wilson (100) |
| 6. <u>Ray Davies</u>     | (140) |                           | Lou Reed (100)     |
| 7. <u>Steve Marriott</u> | (125) |                           |                    |

(42): If Your Mother threw out all your records, what would you Do?: Most of these answers revolved around rather violent responses: Throw her out (30); kill-maim or punch her out (40). Other choices were as follows: Cry (30); Kill myself; Wet My Bed; Bomb her house; Die; Become an orphan; End it all; Forcible masectomy; burn my birth certificate & beat the shit outta her. Bruce Snively would 'sic Iggy Pop on her'. One TRM reader said: 'my mother once did throw out all my records, and I left home shortly thereafter'.

(43): Unreleased album by Kinks '67; Stooges '70; Bruce & Terry '65; or Wizzard '74?: Seemed like a tough choice to me but the runaway winner was Kinks '67 (200 points), followed by Stooges (90); Bruce & Terry (75) & Wizzard (50).

(44): Favorite Dead Rock Star: A lot of names were unearthed here including Frankie Lyman; John Coltrane; Duane Allman; Jim Croce; Alan Wilson; Graham Bond; Johnny Kidd; Gene Vincent; Gram Parson; Janis Joplin & Johnny Horton. Other choices were Stevie Winwood; Lou Reed; Ian Hunter; Keith Richard; Brian Wilson & of course Paul McCartney.

1. Brian Jones (490)
2. Buddy Holly (370)
3. Jimi Hendrix (300)
4. Jim Morrison (260)
5. Eddie Cochran (220)

(45): Secret Wish or Desire: The answers revolved around three main areas: (1): for some success to befall someone---The Dolls to break as the biggest star; The Beatles to get back together; etc. (2): Sexual fantasies (more on that later); & (3): general wishes, ie audiences should start screaming for their faves again. Here's some of the best: For it to stay alive; for record prices to go down; to put out an LP I'd be proud of; to give Olivia Newton-John a spanking; reform the Blue Cheer or the MC5 with myself on drums (Kolesar); That it gets as good as '64-68; for the Who & Townsend to release all their demos; to marry Linda Ronstadt; to perform sodomy with Joey Heatherington on In Convert; to produce and engineer a Move album; to get up on stage where the Grateful Dead are playing and hose the audience with piss; to be Bill Graham; To see a 24hour-a-day TV Rock station; Screw Ronnie Spector; to see Eddie Cochran fuck Lynn Carey; to play lead guitar for Iggy Pop; To see Elton take it up the ass from Meltzer at Madison Square Garden on national TV; to become a rich manager; for Brian Wilson to be more active; to have all the record I want; that a percentage of money from artists goes automatically towards constructive social repair of dismal subjects that they're singing about; to be in a band as good as Aerosmith at their best; To punch out John Denver; That Buddy Holly could have lived; to sing with the Four Seasons; to witness the return of basic rock; eat out Lynsey De Paul; to see all CnW, jazz, & Opera recordings be restricted to K-Tel releases only; to have every record ever made; and last, but not least, that the freshness and positivism and joyous naivete that is essential to rock re-manifest itself in the genre so we could all be happier.

THANK TO ONE AND ALL FOR MAKING THIS A HUGE AND EXCITING SUCCESS



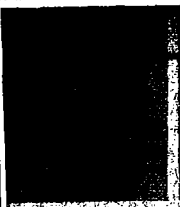
Marilyn Hinzman, 14  
4070 E. 17th St.  
Tucson, Ariz.  
Hobbies: bowling,  
horseback riding, tennis,  
& greyhound dog.



Evelyn Smith, 16  
RR #2  
Cook Station, Mo.  
Hobbies: collecting TV  
books, Elvis, dancing,  
bags.



Tony Ranieri, Jr., 16  
1060 Everett St.  
Camden 3, N.J.  
Hobbies: collecting  
model cars, bowling  
& art.



Tony Ranieri, Jr., 16  
1060 Everett St.  
Camden 3, N.J.  
Hobbies: collecting  
model cars, bowling  
& art.



Mary Parry, 22  
RR #2  
Pleasant Plains, Ill.  
Hobbies: collecting  
model cars, bowling  
& art.



Bob Johnston, 19  
230 Downy Dr. RR #1  
Sidney, British Columbia  
Canada  
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artist, Diga British records,  
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# ...by RAY DAVIES

Kink Ray Davies is a well respected man when it comes to composing, and dozens of his compositions are justly regarded as classics. There really is no need to list the endless titles here, because TRM readers are already well aware of Ray's Kinks work. But Ray has also written and sometimes produced songs for other artists, and we will attempt to cover that less recognized aspect of Ray's musical history here.

From the start, Ray's involvement with producer Shel Talmy (see story elsewhere in this issue) gave him the chance to have his songs recorded and covered by some of Talmy's other artists. Probably the earliest cover is the Orchids "I've Got a Feeling" which appeared on the Kinks first album, followed quickly by the Talmy produced Sneakers doing "I Just Can't Go To Sleep". These cover versions are quite interesting, coming as they did at the very start of Davies' career. But as soon as "You Really Got Me" and "All Day and All Of The Night" were smashes, dozens of Kinks cover versions were issued, including Steve Marriott's Moments doing "You Really Got Me". For the most part this article will not deal with cover versions (which range from Bobby Rydell's "When I See That Girl of Mine", to The Pretty Things "House in the Country", to Los Cincos "Most Exclusive Residence For Sale") but rather just the non-Kinks recorded Ray Davies material.

Things starting getting hot for Ray early in 1965. Formula One covered "I Just Can't Go To Sleep" early in the year, and it was released in both the U.S. and England. Then Jimmy Page, who had played on numerous Kinks sessions, re-did a song he co-wrote with Ray a few months earlier, "Revenge". "Revenge", with words added on by Barry Mason, evolved into Page's lone solo single, "She Just Satisfies". Interestingly enough, "Revenge" was chosen as the Ready Steady Go TV theme in early 1965 and recorded by the Ray MacVay Sound. It is quite possible that Shel Talmy and/or Ray Davies were involved with the Ray MacVay Sound because the followup, issued in April 1965 was "Kindy Kinky" b/w "Kinkdom Come".



Then Ray wrote "I Go To Sleep" for the Applejacks (the group which included Ray's sister Megan), a moving love song, with a lovely melody and lyric. "I Go To Sleep" was later recorded by the Truth in England and Peggy Lee (and Cher) in the U.S. Ray commented at the time: "One thing which knocked me out was when Peggy Lee recorded one of my songs. I didn't know much about it in advance---thought Mary Wells was going to do it. But Peggy Lee heard the demo disc and went for it. Funnily enough I've always liked her voice. I can't help thinking she's very much like Dave Berry..." Speaking of Dave Berry (what a segway), Ray penned "This Strange Effect" for Dave in early 1965. The song was entered in the German Knokke Song Festival in 1965, and was actually quite commercially successful on the continent. It's a meandering ballad clearly tailored to Ray's wandering vocal style. "You've got this strange effect on me; And I like it..."

The English Pop group Majority probably deserve a story of their own, but that'll have to wait. Suffice it to say that they produced some wonderful harmony records and had an interesting musical history as well. In 1966, they did a good cover version of Ray's "Ring the Bells", but over a year earlier had released one of Ray's songs as a "b" side! "A Little Bit of Sunlight" was the title, and was a nice song, but performed just a bit too poppyish. "A Little bit of sunlight is all I want from you; All that I want; All that I want..." It was a bouncy simple song, which altho not one of Ray's better efforts, still could have been handled better.

That seems to be the main problem with Ray Davies songs recorded by other people. In most cases you can picture the Kinks recording them, and usually judge the non-Kinks version to be inferior to what you imagine the Kinks could have done. For instance the Honeycombs (who covered Ray's "Something Better Beginning") also recorded a non-Kinks Davies song, "Emptiness" on one of their albums. And you just know that the Kinks could have done a better job.

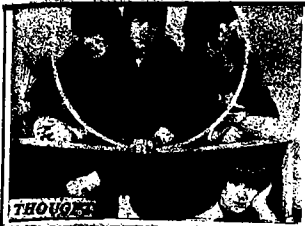
Oddities; Clarifications; & Rumours #1: (A): Larry Page, who owned a piece of the Kinks during the 1960's, recorded an album by (what else) the Larry Page Orchestra entitled Kinky Music, featuring orchestral versions of Kinks songs. All were well known and had been recorded by the Kinks except one, a Dave Davies song, entitled "One Fine Day". (B): During this period Ray got friendly with David Garrick who had some pop hits in England during the mid-sixties. Ray was supposed to write the followup to David's hit "Lady Jane" (as well as penning a few songs for Garrick's album). But whether this seed ever bore fruition is not known, yet there's even more to the story than that. At one point in his career, Garrick used a backing group who were the Iveys. Ray was supposed to write their first single and they did have a 1967 single out only in Sweden (where they were touring at the time), before becoming stars at Apple a few years later. Whether this is a Ray Davies composition is also open to speculation. (C): During this period Ray also wrote two songs for Elvis Presley and recorded demos which were passed onto Elvis' publishing company here in the States. What happened to these songs is also not known.

Getting back to what we do know, Ray in early 1966 immersed himself in his most ambitious project to date. For pop singer Leapy Lee, he wrote, arranged, conducted, and produced "King of the Whole Wide World". He utilized Kinks Dave Davies and Pete Quaife, as well as ex-Goldie & The Gingerbreads Margo and Carole. (Margo was probably Margo from the Marvettes who Talmy recorded for World Artists.) When the song was released it was pretty much ignored, and those who did bother to review it dubbed it as "boring". On the contrary, the record is quite extraordinary, a typically wonderful Davies pop song with lively rhythm guitar and backing vocals: Musically it's a cross between "The World Keeps Going Round" and Ray's Something Else period: "When I'm with that girl of mine; I Feel like the king of the world; If I could be king of the whole wide world; I'd give her all that I could...". If the Kinks had recorded it, (with perhaps some needed additional lyrics) it could have been a Top 10 hit. The flip, a non-Davies tune (but produced by Ray), is a quiet ballad with simple harpsichord-led musical backing. (Speaking of the harpsichord part, it was probably played by session-man Nicky Hopkins. who guested on most of the Kinks records up to



Village Green. Nicky also recorded Ray's "Mr. Pleasant", and of course was the central inspiration behind Ray's Face to Face classic, "Session Man".

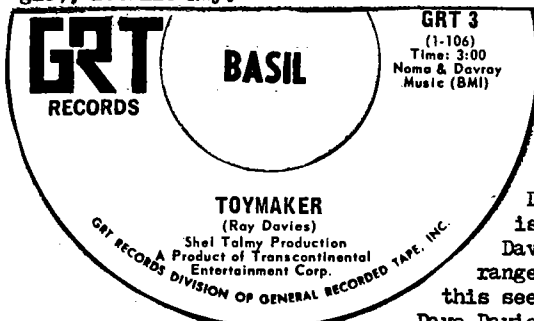
Next came Ray's friendship with Barry Fantoni, the host of a BBC music show "Whole Scene Going". Barry came and went in a flash, as did his TV show, but for a while was the rage of the music world. At first he had planned to start a new label, Pied Piper Records, with his managers Geoff Stephens and Peter Eden, and record a whole album of songs with his mate Ray Davies. Unfortunately, the idea was a little unrealistic, so Barry settled for Fontana, and Ray wrote and produced his lone single, "Little Man in a Little Box". (Even Barry's original grandiose title for the song "Little Man in a Little Box or Normal Service will be Resumed as Soon as Possible" had to be scaled down.) This record is quite possibly the closest Ray came to creating a non-Kinks classic. One reviewer described it as having "a lovely insinuating melody line and sound creeping in and around you. It has a weird going-on quality..." Unfortunately, Barry's TV show was dropped and the rest of the Davies collaborations never saw the light of day.



With Shel Talmy producing most of the Kinks records, Ray found time to continue working with other people. His biggest week came in September '66 when three of his compositions were issued simultaneously. First off, the Birmingham Ugly's did "End of the Season", which didn't appear on vinyl by the Kinks until well over a year later on Something Else. What's especially interesting is that the Ugly's version is almost identical to the Kinks release, from the phrasing to backing vocals, as well as the entire musical arrangement and sound. Either the Ugly's copied it from a Ray Davies demo, or Ray just really liked their version so much, he copied it exactly.

Talmy then got Ray to write "All Night Stand", for one of his Planet releases by the Thoughts. The sound is quite Beatle-esque and the lyrics are typical bitter-tinged Davies. But probably the most obscure of the trio of releases was Mo & Steve's "Oh What a Day it's Going To Be". It is a nice (though rather simply-repetitive lyrically) ballad which would have done much better if recorded by the Kinks or covered by some group like the Walker Brothers. The two young cousins from Manchester show why this debut release was also their last: it's done in a boring, droning style which emits little emotion lyrically or musically.

Two months later another new Pye group, The Gates of Eden, (possibly also produced by Shel Talmy???) recorded quite a distinctive Ray Davies song. "Too Much on My Mind" was the title and it dealt with a fellow who suffers from a dread disease called thinking---Quite a thought!! Ray also topped the world's charts in late '66 with Herman's Hermits recording of "Dandy", which appeared by the Kinks later on Face to Face: "I wanted it to be a Kinks single", recalls Ray.



Oddities; Clarifications; & Rumours #2: (A): It was thought for a while that Ray wrote the 2 sides of a Mud single, "Up the Airy Mtn" (see TRM #7), but altho they also sound like the Kinks, both sides were written by Rob

Davis of Mud. (B): There was/is a British trumpet player named Ray Davies who has issued singles and albums of his own---these should not be confused with Kink Ray Davies. (B-2): The British singer Karol Keyes had two '66 singles on Columbia arranged by "Ray Davies". By the general sound and other credits (writing, production), this seems to have been trumpeteer Ray Davies. (G): Another interesting oddity is that

Dave Davies was reported to have written and produced the first single by the Attraction during late 1966, "She's My Girl". However when the single was issued the "A" side was Ray's "Party Line", and the flip was "She's A Girl", written by one Dean Maverick. The producer was listed as Vic Keary, so apparently no Ray or Dave involvement seems to have occurred. (The Attraction's "Party Line" was issued about the same time as the Kinks version on Face to Face, and a week or two before Roger Dennisson's Face to Face cover, "I'm On An Island".)

During 1967, Ray worked with brother Dave on Dave's solo singles, but with Shel Talmy leaving as Kinks producer, Ray had his hands full just working with the Kinks. So what had seemed to be an expanding writing and producing career for Ray was quickly terminated, and Davies channelled all his energies into the '68-on Kinks. Of course, that was no minimal amount of work. There have been a half-dozen new albums, numerous singles, film (Percy) soundtracks, TV acting roles, show tune writing, and the month to month affairs of the Kinks (business, tours, etc), not to mention Ray's managing his own personal life. Ray did manage to pen "Toymaker" for Basil (released in England under the group name Wild Silk), and "Nobody's Fool" for Cold Turkey. His sole non-Kinks production product during this period was the Turles wonderful LP, Turtle Soup. (There are some amazing similarities on Turtle Soup to songs and production techniques utilized on Something Else & Village Green.)

Now, in 1974 comes Konk Records, a Davies venture which sees Ray producing the labels debut LP by Claire Hammill. (See review elsewhere in this issue.) And tho most of Davies RCA/Kinks work has been second-rate, there are significant signs of a return to stellar releases. All of the recent albums and singles have had snatches (sometimes more than that) of brilliance, and with the inception of Konk, Ray may just work all the harder. With the increasing possibility of Shel Talmy returning to Kink-production again, it would seem only natural for Ray to rejuvenate his dormant writing and producing outside activities. With over a decade of genius behind him, 1974/5 will hopefully mark the start of another decade of mastery for Ray Davies. Next years headline may just read: Konk Kultists Konquer!!!

(See next page for discog.)



Ray Davies & the Kinks give Monkees-man Mike Nesmith a few pointers on making a hit-record.



(Shel Talmy; con't. from page 21.)

Currently, Talmy is involved with producing two groups. One is Pop/MOR band called Velvet Glove. They have a nice full sound, and Talmy declares that their first single, tho a flop in Britain, was a huge European hit selling 350,000 in France alone. A new single has just been issued, and Talmy has already completed the debut album.

Shel is also working with Fumble on RCA. "They're a rock and roll band doing 50's and 60's rock with a 1974 edge. We've already done "Keep a Knocking" and "Not Fade Away" which I think could be a single..." That wouldn't seem to be that good a selection because the Arrows "Toughen Up" was as close to "Not Fade Away" as you could get, and people would probably accuse Shel of jumping on a bandwagon. But in spite of the fact that The Arrows release was only mildly successful, or perhaps because of that fact, "Not Fade Away" was indeed released as a single at the end of October.

Some people may call Shel Talmy an overbloaded ego-headed imp, but he's just a selfmade man who knows what he can do and believes in what he does. His track record is impeccable, as he has produced more classic hits than almost any other British independent producer. Shel does not take all the credit. He in no way downgrades the writer, singer, or musician. He just feels that the producer's role is as vital and integral as any other, and wishes that egocentric stars would realize that. The musical climate is returning to belief in producers again, what with the Mickie Most/Chinn-Chapman success in England, and the slew of producer-related hits worldwide by Steve Barri, Lou Adler, Mitch Murray, George Martin, Lambert-Potter, Jimmy Jenner, Gamble-Huff, and many others. Even opposite end of the spectrum producers like Kim Fowley and Phil Spector are returning to active service again.

Talmy now believes that "a producer must think worldwide. Anyone who doesn't think globally is just stupid, or intentionally placing himself outside half the world market. Yet Shel has not been keeping up with most of the current scene. He doesn't have any real favorite groups or records, and doesn't follow the weekly music press much. Perhaps as he once remarked during the interview, "I guess I am a bit out of touch with things...", but if Shel sets his mind to it, he could easily be 'back in touch' quite swiftly. Talmy still believes in singles and is glad that much of the "pretentious garbage" of the last few years has disappeared. The coming year may not see any one musical trend break open worldwide, but 1975 may in fact be the year of the producer. When that happens, Shel Talmy will be there---that's for sure.

-ALAN BETROCK-

(RAY DAVIES DISCOGRAPHY; Con't. from page 25.)

#### THE RAY DAVIES DISCOGRAPHY

Applejacks	I Go To Sleep*	Decca 12216	8/65
The Truth	I Go To Sleep*	Pye 17095	4/66
Peggy Lee	I Go To Sleep* Cap. 5488 & Capitol LP 2388		11/65
Dave Berry	This Strange Effect*	Decca 12188	7/65
The Majority	A Little Bit of Sunlight*	Decca 12271	10/65
The Majority	Ring the Bells*	Decca 12313	1/66
The Honeycombs	Emptiness*	On Pye LP	
Larry Page Orchestra	Kinky Music*	Decca LP 4692	6/65
Leapy Lee	**King of the Whole Wide World*/**Shake Hands	Decca 12369	3/66
Barry Fantoni	**Little Man in a Little Box*/**Fat Man	Fontana 707	5/66
Ugly's	End of the Season*	Pye 17178	9/66
The Thoughts	All Night Stand*	Planet 118	9/66
Mo & Steve	Oh What a Day It's Going To Be*	Pye 17175	9/66
Gates Of Eden	Too Much on My Mind*	Pye 17195	11/66
The Attraction	Party Line*/She's A Girl	Col. 8010	11/66
Cold Turkey	Nobody's Fool*	Pye	
Wild Silk	Toymaker*	Col. 8534	1/69
Basil	Toymaker* (Both the same)	US GRT 3	2/69
The Turtles	**Turtle Soup	US White Whale 7124	1969
Formula One	I Just Can't Go To Sleep*	US War. Bros. 5604 &	
		UK War. Bros. 155	2/65
Ray MacVay Sound	Revenge*/Raunchy	Pye 15777	2/65
Ray MacVay Sound	Kindy Kiny/Kinkdom Come	Pye 15816	4/65
Claire Hamill	Stage Door Johnnies	Konk 101	10/74

Notes: \* Indicates written by Ray Davies; \*\* Indicates produced by Ray Davies. See article & Shel Talmy article for further details on the above listings. Cover versions are only mentioned here when they pertain to a specific mention in the TRM Ray Davies article.

#### I Go To Sleep

Words and Music by Ray Davies

When I look up from my pillow I dream you are there with me,  
Tho' you are far away I know you'll always be near to me,  
I go to sleep, sleep, and imagine that you're there with me,  
I go to sleep, sleep, and imagine that you're there with me,

I look around me and feel you are ever so close to me,  
Those tears that flow from my eyes bring back mem'ries of you to me,  
I go to sleep, sleep, and imagine that you're there with me,  
I go to sleep, sleep, and imagine that you're there with me,  
I was wrong, I will cry, I will love you 'til the day I die,  
You alone, you alone and no-one else, you were meant for me.

When morning comes once more I have the loneliness you left me,  
Each day drags by until finally night-time descends on me,  
I go to sleep, sleep, and imagine that you're there with me,  
I go to sleep, sleep, and imagine that you're there with me.

Recorded on Pye by THE TRUTH  
Music of all Music Dealers and of the Copyright Owners—  
Edward Kassner Music Co. Ltd., 25 Denmark Street, London WC2

#### SHEL TALMY LATE ADDITIONS:

Produced an album by Rumpelstiltskin titled Rumpelstiltskin released in the US on Bell 6047 (This was a group of UK Session-Men using different names)

This was also a Margo & The Marvettes 45 issued in England in early '65 which was most probably produced by Talmy:  
Margo & The Marvettes: Copper Kettle/So Fine Parlophone 5227 1/65

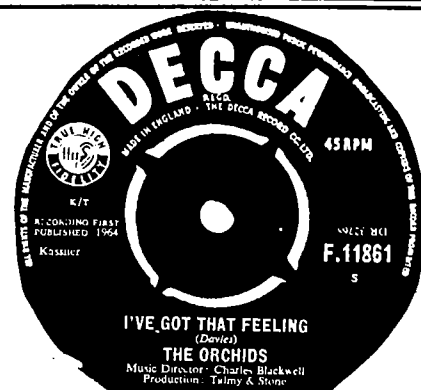
Talmy also produced Wayne Gibson, probably the record listed below, possibly others as well:  
Wayne Gibson: Portland Town/Please Baby Please Pye 15798 3/65

THE UNDER-30 RECORDING COMPANY OF ARTHUR HOWES AND SHEL TALMY.  
**ORBIT UNIVERSAL MUSIC COMPANY**

**THE WHO**  
"ANYWAY, ANYHOW,  
ANYWHERE"  
**NEW RELEASES**  
**THE KINKS**  
"SET ME FREE"

# THE BASIC SHEL TALMY DISCOGRAPHY

<b>The Castells:</b>	Clown Prince/Eternal Love Eternal Spring	US Era 3098	1962	
	(One of the groups that Talmy engineered for when he was in the US; He wrote the A side)			
<b>Doug Sheldon:</b>	Lollipops and Roses	UK Decca	6/62	
	(Also possibly the followup "Live Now & Pay Later")	UK Decca 11529	10/62	
<b>The Talmy-Stone Band:</b>	The Madison Pts/ 1 & 2	UK Decca 11543	11/62	
<b>The Bachelors:</b>	Charmaine/Old Bill	US London 9584	1/63	
	Whispering/No Light in the Window Lon. 9623	UK Decca 11712	8/63	
	(Also one flop single between these two (Decca 11666), and an early track issued subsequently by Decca in late '64 "I Wouldn't Trade You For the World")			
<b>The Orchids:</b>	Love Hit Me/Don't Make Me Mad	London 9637	Decca 11785	11/63
	I've Got That Feeling/Larry		Decca 11861	2/64
	(Talmy only produced the "A" sides of the above records. He also may have been involved in the first Orchids release, "Gonna Make Him Mine/Stay At Home"; Decca 11743 9/63. In the U.S., the Orchids records were released as the Blue Orchids to avoid confusion with a girl group called the Orchids on Columbia. One U.S. single was released with a different flip side, as listed below.)			
	I've Got That Feeling/Ooo Chang-A-Lang	London 9669		4/64
<b>The Kinks:</b>	All singles from their first "Long Tall Sally" thru "Mr. Pleasant"; all albums from their first thru <u>Something Else</u> .			
<b>The Who:</b>	First Three Singles "I Can't Explain"; "Anyway Anywhere Anyhow"; & "My Generation" (including flip sides); and their first album.			
<b>Jon-Mark:</b>	Baby I Got a Long Way To Go/Night Comes Down	US Decca 31732	UK Bruns. 05929	2/65
	Paris Bells/Little Town Girl	US Decca 31939	UK Bruns. 05952	1/66
<b>Mickey Finn:</b>	This Sporting Life/Night Comes Down	US World Artists 1048	UK Col. 7510	4/65
	(Also possibly "I Do Love You/If I Had You Baby" UK Poly. 56719 7/66)			
<b>Margo &amp; The Marvettes:</b>	Say You Will/Cherry Pie	US American Arts 8	11/64	
	(Girl group produced by Talmy for his association with World Artists---Chad & Jeremy; Mickie Finn; etc. Featured members of Goldie & The Gingerbreads.)			
<b>Zephyrs:</b>	I Can Tell/Sweet Little Baby		DB 7199	1/64
	Little Bit of Soap/No Message		DB	
	Let me Love You Baby/Wonder What I'm Gonna Do	Rotate 5009	DB 7410	12/64
	She's Lost You/There's Something About You	Rotate 5006	DB 7481	3/65
	I Just Can't Take It/She Laughed		DB 7571	6/65
<b>Goldie &amp; The Gingerbreads:</b>	That's Why I Love You/The Skip		Decca 12126	3/65
	(Shel also may have been involved in the followup "Sailor Boy/Please Please" Decca 12199; 7/65;)			
<b>The Pros &amp; Cons:</b>	Whirlybird Pt. 1/Pt. 2	US Decca 31767		4/65
<b>The Sundowners:</b>	Where Am I/Gotta Make their Future Bright		Parl. 5243	2/65
<b>The Untamed:</b>	I'll Go Crazy/My Baby is Gone		Stateside 431	6/65
	(See also Planet Discog. Talmy was not involved in the Untamed's 12/64 Decca single 12044; but may have been involved in their 3/65 Parlophone release: "Once Upon a Time/I'm Asking You" Parl. 5258.)			
<b>The First Gear:</b>	A Certain Girl/Leave My Kitten Alone		Fye 15703	11/64
	The In Crowd/Gotta Make their Future Bright		Fye 15763	1/65
	(This group consisted of Phil Birkinshaw (rg; v); Michael Ryall (b; v); Ian Cooling (d); Raymond Wafer (lg; p); & Dave Walton (lv; h)).			
<b>Lancastrians:</b>	We'll Sing in the Sunshine/Was She Tall		Fye 15732	12/64
	Let's Lock the Door/If You're Going to Leave Me		Fye 15791	3/65
	There'll Be No More Goodbyes/Never Gonna Come Home	Cap. 5501 Fye 15846		5/65
	Lonely Man/I Can't Stand the Pain		Fye 15927	9/65
	World Keeps Going Round/Not the Same Anymore	Jorden 798	Fye 17043	1/66
<b>Chad &amp; Jeremy:</b>	Misc. sides released on World Artists here, including "Summer Song" (US World Artists 1027; & UK UA 1062 7/64) & LP <u>Yesterday's Gone</u> WA 2002.			
<b>The Sneakers:</b>	I Just Can't Go To Sleep/Bald Headed Woman		Col. DB 7385	10/64
<b>Davy Jones:</b>	You've Got a Habit of Leaving/Baby Loves That Way		Parl. R 5315	6/65
<b>The Firing Squad:</b>	A Little Bit More/Bullmoose		Parl. R 5152	7/64
	(This group consisted of: Bernard Shelderdine; Kevin McNally; & Frank Shelderdine)			
<b>Kenny Miller:</b>	Restless/Take My Tip		Stateside 405	4/65
<b>Dave Helling:</b>	It Ain't Me Babe/If You're Gonna Leave Me		Stateside 409	4/65
<b>The Talismen:</b>	Masters of War/Casting My Spell		Stateside 408	4/65
<b>The Rising Sons:</b>	You're My Girl/Try to Be a Man		Stateside 426	6/65
<b>The Rising Sons:</b>	Try To Be a Man/Talk to Me Baby		US ANY 931	7/65
<b>Creation:</b>	(See Planet Discog. & TRM #5.)			
<b>The Easybeats:</b>	"Friday on My Mind"; "Who'll Be The One" & First Album. (See TRM #3 for complete Easybeats Discography.)			
<b>Nicky Hopkins:</b>	Mr. Big/Jenni		CBS 202055	3/66
	Mr Pleasant/Nothing As Yet		US Decca 32139	UK Poly. 56175 7/67
	The Revolutionary Piano of Nicky Hopkins		UK CBS 62679; Mr. Big; Yesterday;	
	Goldfinger; Don't Get Around Much Anymore; Jenni; Acapulco 22; You Came a Long Way from St. Louis; Love Letters; The Unlucky Bull; Satisfaction; Paris Bells; The Illjistry Pig. 1966. (Also possibly produced Nicky's mid-68 <u>Top Pope Medley</u> EP: UK MGM 1419.)			
<b>Misc.</b>	1968 recordings by Manfred Mann & Amen Corner; 1970's Pentangle albums; Mick Cox Band LP: Seanor & Koss LP Reprise 2091; String Driven Thing on Charisma 1973.			
<b>Wild Silk:</b>	Plaster Sky/Toymaker		UK Col. DB 8534	1/69
<b>Basil:</b>	Plaster Sky (Visions in A)/Toymaker		US GRT 3	2/69
	(see Ray Davies article for further details)			
<b>Wheatstone Bridge:</b>	Give Me Some More of Your Love/So Long Judy		US Bell 890	6/70
<b>Shepstone &amp; Dibbens:</b>	Moment of Truth/Just Another Day		US Big Tree 152	10/72
<b>Velvet Glove:</b>	Sweet Was My Rose/Roll Me Down a Little Sunshine		UK Fresh Air 6121105	2/74
	Last Day of Summer/She's Allright		UK Fresh Air 6121113	9/74
<b>Fumble:</b>	Not Fade Away/After The Dance		UK RCA 2479	10/74



101 Dave Helling	Christine/The Bells
102 Tony Lord	World's Champion/Makes Me Sad
103 Untamed	It's Not True/Gimme Some Shade**
104 John Lee's Groundhogs	Never Fall In Love Again/Over You Baby**
105 Trekkas	Please Go/Put A Spell On You
106 Dani Sheridan	Guess I'm Dumb/Songs Of Love
108 The Tribe	Gamma Goochie/I'm Leaving
107 Stevie Holly	Strange World/Little Man
109 League of Gentlemen	How Can You Tell/How Do They Know
110 Perpetual Langley	We Wanna Stay Home/So Sad
111 National Pinion Pole	Make Your Mark Little Man/I Was the One You Came In With
112 Eugene Ferris	Smile in Your Eyes/Soft Moon
113 Lindsay Muir's Untamed	Daddy Longlegs/Trust Yourself a Little Bit
114 John Lee Hooker	Mai Lee/Don't Mess With Me
115 Perpetual Langley	Surrender/Two By Two
116 Creation	Making Time/Try & Stop Me**
117 Orlons	Spinnin' Top/Anyone Who Had...
118 Thoughts	All Night Stand/Memory of Love**
119 Creation	Painter Man/Biff Bang Pow**
120 Wild Uncertainty	Man With Money/Broken Truth
121 Gnomes of Zurich	Please Mr. Sun/Coming Down..
122 Corduroys	Tick Tock/Too Much of a Woman**

(\*\*Indicates released in US on Planet.)



# Dauphin Auction

(Don't Next Column)

## AUCTION

SINGLES

Annette

Beach Boys

Beach Boys

Peter Best

Blue Ridge Ranger

Blue Ridge Ranger

Carpenters

Champs

Eric Clapton

Commander Cody

Commander Cody

Commander Cody

Alice Cooper

Billy 'Crash'

David and Johnnathan

Deep Purple

Delaney And Bonnie

Dave Edmunds

ELP

Esquires

David Essex

Gary Glitter

Hollies

Jefferson Airplane

Elton John

Kinks

Lafayette

Jerry Lee Lewis

Jerry Lee Lewis

Don McLean

Jon Mitchell

Moody Blues

Van Morrison

Nashville Teens

Lou Reed

Righteous Brother

Johnny Rivers

Johnny Rivers

Rolling Stones

Rolling Stones

Ronettes

Runt (Todd Rundgren)

Todd Rundgren

Status Quo

Sweet

Sweet

Temptations

T-Rex

Ike and Tina Turner

Who

Brian Wilson

Johnny Winter

Stevie Wonder

Yes

Yes

Youngbloods

EP's

Something For

Nothing

ALBUMS

Astronauts

Beau Brummels

David Bowie

Buckingham

E. Burden & Animals

Cannibal and the Headhunters

Chad and Jeremy

Others

Colours

Colours

Current Audio

Sonny Curtis

David and Johnnathan

Delaney And Bonnie

Early LA

Edwards Hand

England's Greatest

Hitmakers

Fireballs

Friend And Lover

Jackie Lomax

## AUCTION

1.15 minimum bid unless marked

Indian Giver/Mama, Mama Rosa

When I Grow Up/She Knows Me Too Well

Marcella/Hold On Dear Brother

Carousal of Love/Want You

Jambalaya/Workin' On A Building

Hearts of Stone/Somebody Listening

Yesterday Once More/Road Ode

Limbo Dance/Latin Limbo

After Midnight/Esy Now

Hot Rod Lincoln/My Home In My Hand

Beat Me Daddy 8/Daddy's Gonna Treat Yo

Smoke, Smoke, Smoke/Rock That Boogie

Electrol/Luney Tune

Knock Three Times/The Best I Ever Had

David and Johnnathan

Deep Purple

Delaney And Bonnie

Dave Edmunds

ELP

Esquires

David Essex

Gary Glitter

Hollies

Jefferson Airplane

Elton John

Kinks

Lafayette

Jerry Lee Lewis

Jerry Lee Lewis

Don McLean

Jon Mitchell

Moody Blues

Van Morrison

Nashville Teens

Lou Reed

Righteous Brother

Johnny Rivers

Johnny Rivers

Rolling Stones

Rolling Stones

Ronettes

Runt (Todd Rundgren)

Todd Rundgren

Status Quo

Sweet

Sweet

Temptations

T-Rex

Ike and Tina Turner

Who

Brian Wilson

Johnny Winter

Stevie Wonder

Yes

Yes

Youngbloods

EP's

Something For

Nothing

ALBUMS

Astronauts

Beau Brummels

David Bowie

Buckingham

E. Burden & Animals

Cannibal and the Headhunters

Chad and Jeremy

Others

Colours

Colours

Current Audio

Sonny Curtis

David and Johnnathan

Delaney And Bonnie

Early LA

Edwards Hand

England's Greatest

Hitmakers

Fireballs

Friend And Lover

Jackie Lomax

NEW,PS Buena Vista F-375

NEW,PS Capitol 5245-3-3-3

ST,FI/M Brother 1101

ST,FI/M Capitol 2092-2-3-3

NEW,PS Fantasy 689

ST,FI/M Fantasy 700

NEW,PS A & M 1446

ST,FI/M Challenge 9162

ST,FI/M Atco 45-6784

ST,FI/M Paramount 0146

ST,FI/M Paramount 0169

ST,FI/M Paramount 0216

ST,FI/M Warner Bros. 7631

ST,FI/M Cartwheel B-193

NEW,PS Capitol 5563-3-3-3

ST,FI/M Purple-WB 7809

ST,FI/M Atco 45-6804

ST,FI/M MAM (black) 3601

ST,FI/M Cotillion 44106

ST,FI/M PS Bunky 7752

ST,FI/M Columbia

ST,FI/M Bell 45,237

ST,FI/M Epic 5-10871

ST,FI/M MCA 40000

ST,FI/M Reprise 0930

ST,FI/M RCA 47-8044

ST,FI/M Mercury 73296

ST,FI/M Mercury 73288

ST,FI/M A 50856

ST,FI/M Asylum 11010

ST,FI/M Decca 45-85023-3

ST,FI/M Warner Bros. 7158

ST,FI/M RCA 9689

ST,FI/M RCA APB0-0054

ST,FI/M Philips 132

ST,FI/M RCA 50960

ST,FI/M RCA-XW226-1

ST,FI/M RCA 19103

ST,FI/M RCA 19104

ST,FI/M A & M 1040

ST,FI/M Ampex X-31001

ST,FI/M Pearsallville 0003

ST,FI/M Cadet Concept 7001

ST,FI/M Bell 45,251

ST,FI/M Bell 45,361

ST,FI/M Gordy 7126F

ST,FI/M RCA Reprise 1006-7-1-3

ST,FI/M RCA 784-3-3-3

ST,FI/M Decca 32888

ST,FI/M Track 33041

ST,FI/M Capitol 5610-4-1-3

ST,FI/M Columbia 45-5860

ST,FI/M RCA 54-196

ST,FI/M RCA 45-2899

ST,FI/M Atlantic 45-2920

ST,FI/M Reprise 1065

ST,FI/M RCA 47-9752

ST,FI/M Atlantic PR-195

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ST,FI/M Atlantic PR-195

J. Lennon & Y. On/Two Virgins (w/orig. brown sleeve) ST,M  
Manfred Mann The Five Faces Of Manfred Mann MO,SS  
Dewey Martin Dewey Martin And Medicine Ball ST,SS,COH  
George Martin And Play Help And Other Instrumentals ST,SS

Orchestra

Masked Marauders Masked Marauders ST,SS

Medicine Ball Caray with A. Cooper/D&H/Youngbloods ST,SS,COH

Mindbenders A Groovy Kind Of Love ST,SS

Move Split Ends ST,SS

Murray The 'K' Golden Gassers For Hand Holders MO,SS,COH

Take Ome Fly (2 records) ST,SS,COH

Platters Christmas With The Platters ST,SS

Platters Back To Back ST,SS

Platters At The Whiskey A Go Go ST,SS

Platters A Web Of Sound ST,SS

Platters Sopwith Camel (original pressing) ST,FI,COH

Platters Sopwith Camel (original pressing) ST,FI,COH

Platters Sopwith Camel (original pressing) ST,FI,COH

Platters Sopwith Camel (original pressing) ST,FI,COH

Platters Sopwith Camel (original pressing) ST,FI,COH

Platters Sopwith Camel (original pressing) ST,FI,COH

Platters Sopwith Camel (original pressing) ST,FI,COH

Platters Sopwith Camel (original pressing) ST,FI,COH

Platters Sopwith Camel (original pressing) ST,FI,COH

Platters Sopwith Camel (original pressing) ST,FI,COH

Platters Sopwith Camel (original pressing) ST,FI,COH

Platters Sopwith Camel (original pressing) ST,FI,COH

Platters Sopwith Camel (original pressing) ST,FI,COH

Platters Sopwith Camel (original pressing) ST,FI,COH

Platters Sopwith Camel (original pressing) ST,FI,COH

Platters Sopwith Camel (original pressing) ST,FI,COH

Platters Sopwith Camel (original pressing) ST,FI,COH

Platters Sopwith Camel (original pressing) ST,FI,COH

Platters Sopwith Camel (original pressing)

## AUCTION

## AUCTION

Strawbs Lay Down m/s DJ A&M-spec. edit.  
 John Cale Legs Larry../Days of Steam WL DJ Rep.  
 N.Y. Central Underneath the Moonlight m/s DJ .ACA  
 Lou Reed How Do You Think it Feels m/s DJ RCA  
 Lou Reed Vicious (studio) m/s DJ RCA  
 Bob Seeger Love Light/Bo Diddley DJ Reprise  
 N.Y. Dulls Stranded in Jungles/Mystery Merc. DJ  
 Cockney Rebel Sebastian EMI DJ m/s  
 Bobby Lee Trammell You're Mostest Girl/Chance of Losing  
 Cap. DJ (ood "73 rerecording of rockabilly classic)  
 Her Dogs 1 Walk the Line (Great!!) Ardent m/s DJ  
 Big Star Oh My Soul Ardent DJ m/s 5/35/2/41  
 Bryan Ferry A Hard Rain's Gonna Fall Atl. DJ m/s  
 Louie & Lovers El Paso Atco m/s DJ WOL  
 Buddy Guy (w. J. Gils on "B" side) Honey Dripper/Man of Words DJ  
 (WOL) ton on "B" side) Honey Dripper/Man of Words DJ  
 Alvin Stardust Mr. Coo Ca Choo Bell DJ m/s  
 Gary Glitter I'm the Leader of the Gang Bell DJ m/s  
 Chickory Tip Cigarettes, Women & Wine Epic DJ m/s  
 Landelager Friday's My Mind EMI (Sweede grp.) m/s  
 Earth Quake Bright Lights A&M DJ m/s  
 Blue Ash Abracadabra/Dusty Old Fairgrounds Merc.  
 Emerson, Lake & Palmer Brain Salad Surgery/Still PS DJ  
 Lynsey De Paul Blind Leading Blind/All Night MAM DJ  
 Barry Blue Dancing on a Saturday Night Bell DJ m/s  
 Gary Glitter I Love You Love Me Love Bell DJ m/s  
 Mungo Jerry Alright Alright Alright Bell DJ m/s  
 Kevin Ayres Caribbean Moon/To Tahiti Sire DJ m/s  
 Holy Modal Rounders Boobs A Lot/Black Bottom Met. DJ  
 Fludd Cousin Mary Sire DJ m/s  
 Family It's Only A Movie UA DJ m/s  
 Raspberries Ecstasy Capitol DJ mono/stereo  
 Ten C.C. Headline Hustler UK DJ m/s  
 Ten C.C. Rubber Bullets/Waterfall UK DJ  
 Ricky Wilde Teen Wave (real cut) UK DJ m/s  
 Jackie Lomax Hell Fire, Night Crier/Roll On WB BJ WL  
 Leon Russell If I Were A Carpenter/Horses Pic Sleeve  
 Pony It's Gonna Be Easy/'Till Met You T.C. DJ  
 David Bowie Changes/Andy Warhol RCA DJ  
 Susie Quatro Rolling Stone/Brain Confusion RAK DJ  
 Overlanders Leaves Are Falling/Shanhai Rooster Hick. CO  
 Move Blackberry Way/Something A&M1020 CO  
 Paul Revered Raiders: 6 track STEREO jukebox e.p. with  
 Godz Jax London tracks Inc. "Shake", "Annie", "So Fine" etc.  
 Barclay James Harvey Thank A Word/With You ESP VG-  
 Vagrants Sunn Summer Rain/Beside the Sea Atco  
 Vavels Hey Girl, Stop Leading.../My Baby Kama Suto  
 Slade Squeeze Me, Please Me Reprise DJ  
 Sparks Wonder Girl/No More Nice Guy DJ WOL  
 Roxy Music Do the Strand WB DJ m/s  
 Shadows of Knight Gloria '69/Psainard at Door Atco CO  
 Kiss Nothin. To Lose Capablanca M/s  
 Dave Edmunds (w. Mick Gee on "B") Born To Be/Pick Rag  
 Merry Go Round Had To Run Around/She Laughed Loud co  
 LPs (or auctions) (mint unless noted)  
 New Colony 6 Colonization Sentar St. 3001 CO  
 Circus Maximus (w. "The Wind") Vanguard Stereo  
 Insect Trust Capitol Stereo SKAO 109  
 Warren Phillips & Rockets (early POGHAT!) "Rocked Out"  
 Starparrot Parrot 71044

The Nationals Crews 1334 Stereo  
Leaves Hey Joe Surrey label-div. of Mira Stereo  
Redwing What This Country Needs Fantasy Stereo  
The Hitmakers (Don/Goodtimes,Raiders,Whitcomb) Jerdon St  
Chris Mills Everything is Everything (w."Witchi Tai-  
To) Vanguard Stereo  
Paul Rvere & Raiders A Christmas Present...Col. Stero  
Catalinas Fun,Fun (B. Johnston,L. Russell) Riki006  
Dick Dale/Deltone Surfer's Chocie Deltone 1886  
Pretty Things Fontana 27544 MONO  
Earth Quake Why Don't You Try Me A&M 4337  
Buddy Holly Showcase CO Stereo  
San Francisco Int'l Pop Festival-Vol 1 (Colstar label LP  
with Poppies,Fire,Charolette Wood-many more)  
Love Sculpture Forms and Feelings Parrot Stereo  
Glad Reelin Glad (this is early REDWING!) ABC ST  
Cargoe: Cargoe Ardent (defunct label) 2802  
Raven Live At the Inferno (bluesy '67 local from  
band later on Columbia)  
Marvin,Welch & Farrar (harmony/pop classic!) Capitol ST.  
Them Now & Them Tower (seems split) ST 5104 VG  
Kinks You Really Got Me (WOC). Gt+mono  
Velvet Underground White Light/Heat (w. skull cov.) ST  
Manpower(Man) Revelations Phillips Stereo  
Tremeloes Suddenly You Love Me Epic Stereo  
WANTED: Rokes-LP on RCA INTERNATIONAL label,also  
any ITALIAN LPs,eps or 45s by them.  
Gene Cornish & Unbeetables-LP on Dawn label (any  
price paid) **WANTED**  
Underdogs-Detroit LPs.  
Dupress-"Have You Heard" & "You Belong to Me" LPs.  
Birdwatchers-"Gonna Love You Anyway" 45-Mala.

WRITE: Crescenzo Capece, Jr.; Contauc Ltd.  
201 Ave. J ; B'klyn N.Y. 11230

[illegible]

1. New Musical Express 1964 Complete (52 issues)
2. " " 1965 Complete (37 issues)
3. " " 1967 17/9-16 (36 issues)
4. Record Mirror 1970(5), 1971(5), 1972(17) & 1973  
(21 issues)
5. Melody Maker 1970 (47 issues)
6. " " 1971 (41 issues)
7. " " 1972 (25 issues)
8. " " 1973, (30 issues)
9. Rolling Stone: UK Editions: 86, 88, 93; 98-101;  
107-110; 112-114; 117-134; 136-138. (40 ish)

Cond. of above VG; Bid for each Numbered Item only;  
Highest Bidders only notified; Nr 1-3 serious Offers  
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Leading Zone One for all UKs 101 9S  
The Beach ATL SS 8220 VG DJ  
Shel Silverstein Inside Folkways Atl. 8072 Mo VG  
Chris Farlowe & T.Birds Fabulous CS 9393 M DJ  
Alan Bonn same MFS 12000 M CON  
Move When Alice.../Kilroy M PS Ariola 14742  
Status Quo Black Veils.../To Be Free PS G Eye  
Move Chinatown/Down on the Bay M PS Harv.  
Fourmost EP Fourmost/Sound Parl 8892 VG PS  
Billy J Kramer & Dakotas EP Hate Parl 8885 VG PS  
Dream Police I'll Be Home/Living Is Easy Decca VG  
Pretty Things Defecting Grey/Mr Evasion Col. VG

Wanted: Fanzines: WTFP (1-9); JAMZ (1-5); Flash 1

WRITES: F. Steensma; Th. A Kempsistr. 17; Amsterdam,

AUCTION:		
Groundhogs	<u>Split</u>	Promo EP w/Sleeve MB\$8.
Jimmy Carls	Black	Raps about Gerontimo Black MB\$8
	(12minute Promo 45 w/Pic Sleeve)	
Loi Reed	Vicious/Live/Sally Cant Dance	MB\$5.
Chicago Loop	Things In The Place/Baby Comes...	MR\$
Kids Mirror	Of Love/Hes Evil(Promo Mirror Label)M	
Runt/4	Be Nice to Me (Promo)	MB\$3
	(Next 9 are Picture Sleeves ONLY):	
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Credence	Sweet Hitch Haker	MR\$2.
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Blus Cheer:	Summertime Blues	MB\$8.
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Kinks	Heart Shaped Mirror	MR\$7.
Beach Boys	Surfs Up	MB\$5.
Loi Reed	Press Kit(folder/plx/bio)	MB\$5.
Ray Wood	Biog/2 Photos	MB\$3.
ELO	Photo/Bio/ELO News	MB\$3.
Hawkwind	Photo/Bio	MB\$3.
Tommy Rundgren	Press Kit(folder/pix/bio)	MB\$3.
John Lennon	Press Kit (folder/pix/self interview)	MR\$3.
WRITE: Nick Tosches; 200 W. 15th street; NY NY 10011.		

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# DISCOVERIES

I can't think of any preface to this list of fave-raves except to thank Alan for the space and Ken Barnes and Metal Mike (his quill may be still but the man rocks on) for inspiration all the time; for some reason, it seems lot of these picks came to light as a result of cruisin' for wax with these two guys. It goes something like this---

## GURLS GURLS GURLS WERE MADE TO SING:

<u>Shirley Matthews</u>	"Big Town Boy/You Can Count on That"	Atlantic 2210
<u>Shepherd Sisters</u>	"Don't Mention My Name"	Atlantic 2176
<u>Videls</u>	"Now That Summer Is Here"	JDS 5005
<u>Dorothy Berry</u>	"You're So Fine"	Challenge 59221

Actually, Ken got to cover most of the great gal records last issue (both sides of the Cinderellas are, of course, legendary and for good reason; the Girlfriends' "Jimmy Boy" is nothing less than devastating), but there's still a few left. Shirley Matthews and the Shepherd Sisters were both Bob Crewe jobs, done concurrently with the Four Seasons. Shirley's A-side is a total Darlene Love/"He's Still the Boy I Love" cop, with Crewe's clean production; often it seems as if he put the same things into the soup (castanets, bells, chimes) as Spector but stirred the broth in a different, equally effective manner. Shirley's backside is latinate action, and closely tied to Lenny O' Henry's "Across the Street" (Atco 6291), also Crewe-Gaudio. The Shepherd Sisters (of "Alone" fame) sound like they're doing "Sherry"; sharp punchy, with brass and clapping.

The Videls ain't gals at all, of course, but their '60-'61 dud seems to be the first recorded evidence of the "I Want you to be my Boyfriend/Girlfriend" musical riff as mentioned by Ken regarding the same titled song by the Chiclets. This version, the followup to the Videls "hit" ("Mr Lonely"; JDS 5004; #70 or so...) is vaguely Dion inspired, with the vocals and composing credits falling to Andreoli-Poncia.

What's there to say about Dorothy Berry? With David Gates at the helm, she revved up on the Falcons' classic like a twin engine Chrysler out on Barmet Bay. What a record! Totally cosmic is what you'd call Gates' transposition of the Falcs' immortal piano intro into a sax line. Dorothy blasts in like gangbusters and blows the Crystals out the backdoor. (Dorothy, I believe, was a Blossom-who also recorded for Challenge.) This record is TOUGH and when she starts wailing her head off in the fade, repeating the chorus like it meant her life, there are few r&r moments that can compare. I mean tasty.

## SURF 'N DRAG:

<u>The Bel-Aires</u>	"Charlie Chan"	Lucky Token 107
<u>Susan Lynne</u>	"In His Car"	Cap. 5201

Might as well clear the salt air rightaway. I ain't no surfexpert but I know what I like; like this bombastic surf instrumental dosage that must've provided the inspiration for the Turtles' "Buzzsaw"; tuff riff, underwater reverb, one of the classic redundo progressions make this one of the more interesting items in that whole "Moondawg" spooky surf catalog.

Susan does the honors on an Artie Kornfeld car tune copped from both Shangri-Las (the Bronxoid spoken intro), and Jan Berry (production) notebooks. Crisp. (Ed. Note: This must be the same tune as Robin Ward's "In his Car" Dot 16624, issued the same month as Susan Lynne's record. Robin 'Wonderful Summer' Ward--Famed Boston surf/girl group afficianado Andy Paley calls Robin Ward's version "simply great, and one you gotta hear!" Tune in next time...)

## ROCK AND ROLL:

<u>Johnny Burnette</u>	"Sweet Suzie" Cap. 5176	&	<u>Dorsey Burnette</u>	"One Of The Lonely" Rep. 20208
<u>Wilbert Harrison</u>	"Near To You"			Sea-Horn 502
<u>Roddy Jackson</u>	"Hiccups/Moose on the Loose"			Speciality 649
<u>Jerry Byrne</u>	"Carry On"			Speciality 662

In the past year or so, David Gates has fast been becoming one of my main men in the producing area. "Sweet Suzie" was one of Johnny Burnette's last records, from 1964. What a production! The song is basically a Chuck Berry-Buck Owens rip, with Johnny talkin Texan about coming out to the Coast and hooking up with a fancy little carhop... It unwinds like a roller-coaster (what a guitar tone!) and Gates thoughtfully buoys the whole thing up with these springloaded saxes (the effect of which you hardly notice first time around), making the track resemble those deceptively thin Honeys tracks or something. The brothers Burnette made some me records, together and solo. Dorsey's Jack Nitzsche item on Reprise is from late '63/early '64, & penned by Glen Campbell and Jimmy Bowen. That voice, as always, leans this side of PJ Proby, lending a wide spacey feel to the production that meshes tog ther perfectly.

Wilbert Harrison's 1962 item is hot and solid; the piano intro that kicks it off sounds like an invitation to a barroom brawl; I mean, it's violent. Wilbert repeats his sing-songy riff to the accompaniment of the piano (dangerously and deliciously out of tune) and guitar (when the break comes it's a killer, like having your teeth yanked out by a team of horses). Definitely one of those monster weird records that can't be explained or analyzed. A must hear.

Roddy Jackson I think teaches highschool in the San Fernando Valley but he could have taught 2 or 3 generations of nascent rock vocalists plenty. What it comes down to is: the guy was the best Eddie Cochran imitator ever and he was WILD. "Hiccups" is ace enough but "Moose", a rhyming song talking about animals escaping from the local zoo and joinin the rock foray, contains lines like "There's a bear on the chair" and "there's a monk on the bunk" (!!!!). Brought to my attention, as was the frantic "Carry On" (slippin and sliding like crazy), by Wreckin' Ronny Weiser was has both sides available via Rollin' Rock mail service. When it gets as wild as this stuff (or Cochran or Vincent or Jerry Lee at their best), you're hard put to play anything after it.

# WIMPS AND THEIR ILK:

Frankie Sardo  
Vinnie Monte  
Ricky Nelson  
Kenny Dino

"Fake Out"  
"One Of The Guys"  
"Summertime"  
"What Did I Do"

ABC Paramount 9963  
Jubilee 5417  
Imperial 5805  
Musicor 1015

The one and only Frankie Sardo said it for a generation of wimpy guys too tame to complain when their gals up and gave 'em the shaft; "Fake Out" is one of the most watery, spineless sides in the Vee-type canon and a real great record. Vinnie Monte (1960) was merely a great mimic, like the Rich Little of Wimp; here, he longs in vain to be one of the big rock stars; his imitations of Vee, Rydell, and Dion are priceless, as is Alan Lorber's production. Killer line; "When Chubby Checker starts doin' the Twist/The girls all put him on top of their lists."

Nelson's version of the standard (flip of "Young World") is moderately interesting for its arrangement; psychedelic in '63, with reverbed harp and an instrumental riff, that by all measure, provided the Bloos Magoos with ideas for "We Ain't Got Nothing Yet".

Kenny Dino ('62) put away his "Yer Maw Said You Cried in Your Sleep" togs this time to pick up his Ral Donner pass and walk thru the gate to crass Presley mimicry; ya gotta let him in for the bloated undertow of the vocal backup (as good as the offkey girls in "Last Kiss" or the weird stuff in El's "Blue Christmas"). Mike Saunders does this one in front of the mirror every morning, they say.

## POP POP POP POP POP:

Untouchables

The Robbs

4 Evers

4 Evers

Donald Jenkins & Delighters

"Lovely Dee"

"Movin' "

"Say I Love You"

"If I Were a Magician/Be My Girl"

"Elephant Walk"

Liberty 55335

Dunhill 4208

Smash 1921

Smash 1887

Cortland 109

Same Pipkin fella what did Spector's Alley Cats was in charge of '61's "Lovely Dee": one of the purest, most comfortable pop records I've ever heard. (And interesting because Lou Adler who was also involved with the Philles Alley Cats, produced the Untouchables for Madison and quite possibly Liberty as well.) That same "You're So Fine" Falcons intro kicks it off, but there's this Herman "I'm Into Something Good"/"Mrs. Brown" guitar; the reintroduction of the intro riff is a constant delight, the group vocals light and the melody indestructible. I must've danced to this record 50 times already since I found it at the bottom of the Duke of American Rock Critics' discard pile some two years ago.

The Four Evers (1964) were a part-time hobby of Four Season Bob Gaudio; while he never got any hits ("Be My Girl" was the only Top 100 entry, hitting numero 75), they made four fine sides of Crewe-inspired Seasons type doo-wop pop. "Say I Love You" has florid piano as bright and silly as Gerry & The Pacemakers, and "If I Were a Magician" is full throated dago cargo from the NYC area; good pipes.

The Robbs made lotsa good records and "Movin' ", by the Grass Roots' Price-Walsh team (song also done by Thundercrunch on Crunch) was one of the Best. It's basically a 1969 Raiders rip, and moves with folk rock beauty and sharp harmonies; classy as any Roots track.

The best is last. Greg Shaw turned me onto this some years ago; I believe the record is from '63 or '64. What to say? A young Little Anthony kid narrates this weird black pride (1963!) tale of himself dreaming of a little African jungle gal. You've got peacetalk ("if they knew what I knew there wouldn't be no wars"), a melody line and refrain guaranteed to send shivers up your back, background vocals twice as eerie as the Flamingos' "I Only Have Eyes For You", plus primo lines; in the beginning "a native girl wiggled" right into the kid's dreams, and "she did a little dance/it seemed so popular" (?!)... plus theres all this unspecified jungle imagery---the title and the jungle sound effects, the spooky gongs. I mean this record is some kind of transcendent cosmic puffery to these ears. You'd have to hear it.

I see we've run out of space and I din't even get to Tim Tam & The Turnons; Ed Townsend's Drifters moves, Randy and the Rainbows, or the soup greens. Maybe some other time. Any info (or records) will be dealt with severely. Write: PO Box 935; North Hollywood, California; 91603.



it takes off where the others leave off!

THE GIRLS ON THE BEACH

9 SONG HITS!

STARRING NOREEN CORCORAN MARTIN WEST

FEATURING THE CRICKETS

THE BEACH BOYS

LESLEY GORE

Produced by HARVEY JACKSON - Directed by WILLIAM N. WITNY - Screenplay by DAVID MALCOLM

THE EASYBEATS

# Who is Carol Connors?

The first time I ever heard of Carol Connors was while driving around Orange County on some mercifully-forgotten wild goose chase (probably looking desperately for a place to crash during Spring vacation at Newport Beach, an equinoctial West Coast rite which never got as much publicity as Fort Lauderdale but had a similarly high revelry quotient.). Anyway, the DeeJay was back announcing one of her records: "That was Carol Connors, formerly with the Teddy Bears." I can't imagine what record of hers it was, (chronologically it must have been the one on Mira---see below), or what station had the temerity actually to play (she never had anything resembling a hit under her own name); but somehow the name survived as the borders of consciousness.

Later I became more intrigued as I began to find records she'd recorded and/or written, particularly the Rip Chords "Hey Little Cobra". Still later I found that TRM's editor actually shared a curiosity-piquing interest in Ms. Connors, and a combination of resources has finally resulted in this TRM survey (Alan's research was invaluable, I should add at this juncture).

Both the anonymous Orange County DJ and Richard Williams in his Phil Spector biography agree that Carol Connors was a member of the Teddy Bears. I'd always thought, with Williams, that she replaced the original lead singer Annette Bard (nee Kleinbard), but evidence unearthed by Alan points to a high probability of Carol and Annette being one and the same. Seems Marshall Lieb, the third Teddy Bear (who later ran the Marsh label in L.A. and did a considerable amount of obscure production work on into the late 60's), was in actuality Marshall Howard Kleinbard. The composer credits for "Hey Little Cobra" read C. Connors/M.H. Connors (presumably Marshall Howard Connors), so it appears that Marshall and Carol were related, either by blood or by marriage, and that Connors was the common Kleinbard pseudonym. Another triumph for deductive reasoning, or so it's hoped.

Shortly after the Teddy Bears fizzled in late 1959, Annette Bard had a single, "Alibi" b/w "What Difference Does It Make", on Imperial. Spector had nothing to do with it (according to label evidence), nor did anyone else important to our story, but a comparison of the vocal to Carol Connors' first single a year later, leads me to a tentative conclusion that it's the same singer. Otherwise, "Alibi" features a disconcerting crypto-yodel effect and is fairly straight MOR-pop, while the flip is slow slush--not much musical interest.

It was some ten months later when a record was issued on Dunes by one Carol Collins. This seems to have been Carol Connors. The reasons are many. First, the obvious name similarity to what would soon become Carol Connors. Secondly Phil Spector was working with Ray Peterson and Curtis Lee at Dunes during this time, and could have helped Carol (knowing her from the Teddy Bears) to get a contract at Dunes. And finally, but perhaps most importantly, was the vocal similarity to Carol's subsequent recordings. The songs were both ballads, with Carol C. belting out simple, basic tunes. The production is almost positively Spector (no credits are listed), across between Phil's Teddy Bears', Dunes, and soon-to-be Atlantic work. Both are excellent, with "Dear One" (later produced by Phil for Billy Storm) being especially noteworthy.

Carol is as good as new now, a serious auto crash. Give her a listen as she croons My Diary. She used to be one of the adorable singing Teddy Bears.

Write to Carol, c/o Columbia, 799 7th Avenue, N. Y.

After working with Spector (for sure with the Teddy Bears; and most probably at Dunes), Carol Connors' next collaborator was one Sandra Glantz, otherwise known as Ginger Blake of the Honeys ("Glantz" co-wrote three of the ten recorded Honeys sides.) Sandra wrote both sides of Carol's first Columbia release. "You Are My Answer" was a teen-oriented ballad, in the Teddy Bears vein. "My Diary" (to which last word my copy's original owner thoughtfully appended with an "a"; thanks, sport) is better, a breathy heart-throbber with spoken interludes; quite pretty for an early '61 girl-group record, and one which may have given Spector some ideas for the Paris Sisters later releases.

Carol's next record (Fall '61), featured a new associate; "Listen to the Beat" was co-written by Carol and Steve Barri. This was of course long before Phillip Sloan came into the picture; Barri had been making scholcky teen heart-throb ballads of his own on the Rona label (the sentimental "Story of the Ring" reached a lofty #57 ranking on KYA-S.F. in late 1961). "Listen to the Beat" is fairly exceptional, an upbeat tune with heavy percussion, a fine melody, and an intriguing falsetto segment, doubtless inspired by Del Shannon and culminating in a startling Shannonesque shriek. The flip, "My Special Boy" (a C.C. original) is again highly reminiscent of the Teddy Bears, and quite pretty.

Barri and Connors, with arranger Hank Levine, composed "What Do You See In Him", an entrancing slow number which came out on Columbia in March 1962 and went down (hitless) for the third time. The B side, "That's All It Takes" (by Bodie

**ANGEL, MY ANGEL**  
(Steve Barri-Hank Levine)

Hollyvine Music  
BMI-2:28  
**5152**  
(45-50945)  
Produced by James Economides, Jr.  
©-304

**CAPITOL RECORDS**

**CAROL CONNORS**  
Hank Levine and His Orchestra

34

**COLPIX RECORDS**

Vadim Mus. Co.  
T. M. Music  
BMI  
Time: 1:40

NOT FOR SALE  
**CP 767**  
(10245)

**GO GO G. T. O.**  
(Melcher-Berry-Gorman-Connors)  
**CAROL & CHERYL**  
Prod. by STU PHILLIPS

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**YUM YUM YAMAHA**

45 RPM  
Microgroove  
(RB-3131)

RJ80  
Hi-Fidelity

**CAROL CONNORS**  
AND THE CYCLES

2:20  
AN A.T.C. RELEASE - PRODUCED IN HOLLYWOOD, CALIF.

Chandler, co-producer of the Cascades, Barry and the Tamerlanes, & countless other early 60's records, some of note) was a move toward the supper club/bistro circuit, with a disquieting big band arrangement.

Chandler cropped up again as Carol moved to the Era label for two singles. He wrote both "Tommy Go Away" and "I Wanna Know". "Tommy" is a fairly drippy schlocker, but "I Wanna Know" is a fascinating plagiarization of the Ikettes "I'm Blue" (down to the nearly identical "Gong-Gong" background vocals), which also sounds like Betty Everett's classic "You're No Good" (still nine months away from release).

What happened from this time (late '62) until almost a year later when she appeared as a member of the Storytellers is most interesting. It seems that during early '63 Carol made a concerted attempt to 'go straight', trying to appeal to the older crowd, in the same way as Connie Francis had done. She made the scene with film and TV actors, like Jack Chaplain, dressed in satin evening gowns, long matching gloves, teased stylish hair topped with a diamond tiara. She was a featured singer in something called the Maria Korda Revue, and almost went so far (and possibly did) as to go on a three month USO tour of the Orient!

But this period seems to have been a short-lived one, for she soon returned to performing as a member of the Storytellers, with Steve Barri and her sister Cheryl Connors. Their one release (mid-'63) was written by Barri and arranged and produced by Hank Levine. The sound is soft and simple, like the Fleetwoods and Paris Sisters, but minus the melodramatic strings that often plagued records of this type. (The Storytellers had a record out a few months later on Capitol, which may have been the same trio. In fact, since C. Connors next release was on Capitol, it seems quite possible; and the titles fit their known image...)

Next Record under her own name (Carol Connors, that is), was apparently "Angel My Angel" b/w "Never" on Capitol in April 1964, both sides written by Barri and Levine (and produced by Jim Ecomides, known best for Dick Dale and other surf productions). "Angel" returns once again to the Teddy Bears sound, but this time varies little, if any, from the original. The chorus and bridge is almost note for note the same as "To Know Him Is To Love Him", and the flip is merely an undistinctive string drenched tune.

Sometime in 1965 Carol recorded the title track for the movie A Swingin' Summer, included in the soundtrack album, along with a rare Rip Chords track, Donnie Brooks' near immortal "Penny the Poo" and Raquel Welch's "I'm Ready To Groove". Carol's song (no composer credits listed) is an average representative of the typical Annette/Donna Loren beach party ditty, nothing more; nothing less.

Spring '66 saw a switch to the Mira label, with Carol and Roger Christian collaborating for "My Baby Looks But He Don't Touch", a delightfully touching tale of fidelity with a heavily percussive production. The tune is a bit like "Don't Worry Baby" and is her best under the Connors imprimatur. "Lonely Little Beach Girl" the flip, was written by Carol alone and is a sad surf ballad, quite affecting in its own right. The record, incidentally, was produced by Marshall Lieb.

And finally there's an undated promotional record called "Yum Yum Yamaha", with a blank side back. It's a strange record, marked by a light production, perfunctory singing, and a seemingly endless succession of clumsy, slapped together verses with the recurring chorus: "You're going fun, fun, fun ridin' yum, yum, yum on your Yamaha". Not without charm, tho.

Even more interesting are Carol's other known compositions, some of which she also performed under various other 'noms de disque'. We have already dealt with Carol Collins on Dunes and the Storytellers for the sake of chronological clarity, so we can move right onto late '63. "Hey Little Cobra", one of the biggest automotive hits of all time, was Carol's commercial pinnacle, and most of her known compositions for the next two years were in that genre. As one half of Carol and Cheryl, she cut "Go Go GTO" & "Sunny Winter" for Colpix in early '65. The A-side, written with Terry Melcher, Jan Berry, and someone called Gorman (maybe Cheryl C.) was an excellent car song, rather slow paced with a fine chorus; but car tunes from the feminine point of view never caught on and this was no exception. "Sunny Winter", a Chip Taylor/Ted Daryl number, was a mildly pretty ballad.

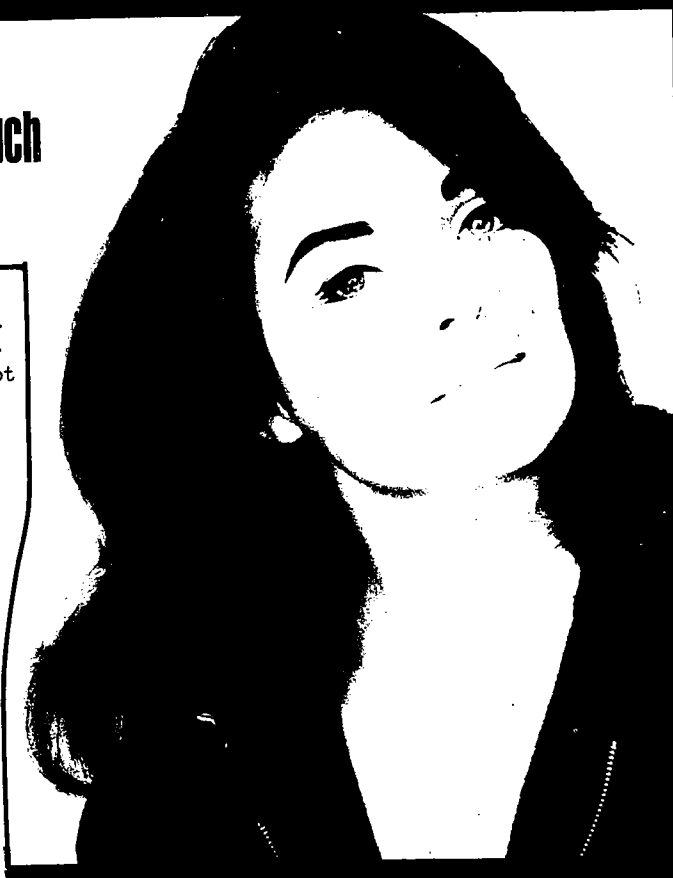
In mid-'64 she wrote "Run Little Mustang" for a studio creation of Buzz Cason and Cary Paxton, dubbed the Zip-Codes. The tune was quite good, for the genre, but of course rather imitative. The single and the subsequent album bore no further C. Connors involvement, with the vocals all being masculine, and the tunes written by variations of the Cason-Paxton team. (In fact, her name is spelled Connors on the single...) But the Cason-association led to another collaboration about six months later, when the Surfettes (probably featuring Carol) inaugurated the Mustang label with "Sammy the Sidewalk Surfer". Carol wrote this with Buzz Cason, a Nashville figure who dabbled in hot rod songs (some with Buck Wilkin, AKA Ronny of Daytonas fame). The Surfettes record is quite stirring, in a strong Rip Chords vein.

In early 1966 she collaborated once again with Roger Christian on the Chains' "Carol's Got A Cobra" (perhaps a tribute to its authoress) on Hanna-Barbera. With a fine guitar break, excellent vocals by the mysterious male group, and a classy opening couplet, ("She gets the highest grades in all her classes/Looking real studios in her horn rimmed glasses"), it was a superb record. The B-side, a fine minor-chord punk tune with no surf overtones, was written by one W. R. Payne

# CAROL CONNORS

## My Baby Looks, But He Don't Touch

and  
Lonely Little Beach Girl



by ken barnes

(continued on page 6.)



It was in 1963 that David Jones got together with some mates from Bromley---he actually met them when he walked into have his hair cut in a barber shop and met these four other blokes. David had been into jazz a bit, playing saxophone for the last few years, but had lately wanted to switch over the rock and pop music. With these four: Robert Allen (d); Dave Howard (b); Roger Bluck (lg); George 'Dick' Underwood (rg & H); Mr. Jones formed the Lower Third and began to play local gigs. They soon gravitated to the new rhythm and blues trend and began gigging around London. But they were broke so Davy wrote off to millionaire John Bloom and said something like this: "Here's a chance for you to back one of the most talented up-and-coming groups in the country. Just a few hundred pounds and all will be well with us..." John Bloom politely refused, but led them to agent Les Conn. Thru Conn, they secured a contract with one of Decca's subsidiary companies, Vocalian and released their first record, "Liza Jane".

Drummer Robert Allen digs Jerry Lee Lewis, and used to be a projectionist and photographic salesman. George Underwood's dad is a greengrocer and is studying at Ravensbourne College of Art. Bassist Dave Howard is married and makes picture frames for an antique dealer. Roger Bluck is the accomplished musician of the group. He learned cello when he was eleven, and still plays it today. He rates Dvorak's "Cello Concerto" as his favourite record. He has also designed record sleeves.

But that was in the past because now David has switched over to Parlophone and is recorded by Shel Talmy. "I've been influenced a lot by the High-Numbers, who we often gig with and want to get an experimental RnB sound. I think that me and Peter Townsend from the High Numbers are just about the only two people writing lyrics that mean anything."

Davy Jones continues talking about the current London Scene: "Another group we play with is Peter Frampton's Preachers, who has just left them to join the Herd. Peter and I have been mates since we went to Bromley Technical School together. We were friendly rivals even then. At the end of term party his band called The Little Ravens and mine called George and the Dragons fought it out---musically that is..."

**DAVIE JONES & THE KING BEES:** Louie Louie Go Home; Liza Jane (Vocalion Pop V 9221). Pounding beat and a very commercial side indeed here. It's a good slice of R & B and could make the charts.

David used some of the old-Lower Third members on the new Parlophone single, but has also gotten some new members in the band. Shel Talmy comments on his new recording star: "David is a very hard taskmaster, for himself and his band. When we recorded this first record, David kept going over the different parts over and over again until he got what he wanted. The rest of the band felt a bit tired and rebellious, but in the end they listened to Davy. He's got a good head on his shoulders. He knows what he wants and won't give up until he achieves it. The record has a very now sound..."

Davy penned both sides of this single and has dropped the Lower Third name on disc, preferring to be known on disc simply as Davy Jones. The song starts out with a nice melody, but then builds up to a rave-up mid section with harmonica, bass, and scratchy guitar all going at a furious pitch. The song goes back into the softer more melodic section but then ends with another wild instrumental break.

As good as this side is, I prefer the flip "Baby Loves That Way". It starts off wild a raw Rolling Stones-like guitar and then breaks into a driving rock number. There's lively backing vocals and another electric guitar solo in the middle. All in all a standout debut, and Davy Jones is certainly worth watching out for!



**Davy Jones & The King Bees:** Davy Jones(top); Robert Allen; Dave Howard; George Underwood; Roger Bluck.

## steve marriott

Just two years ago, young Steve Marriott was starring in the West End production of *Oliver*, and was signed to a recording contract by Decca. In mid-'63 he issued his first record, "Give Her My Regards" b/w "Imaginary Love". Both were very much in the Buddy Holly style; nice but just a bit too dated for 1963.

In 1964 he was 'discovered' by Stones manager Andrew Oldham who brought him the the U.S. to record a song called "I Gried", produced by Oldham and Tony Clader. The record was much talked about, but just one month later, in late March, "I Gried" was shelved ("it was going to be a followup to something new we had recorded" says Steve,) and a second single was cut with Oldham. There was talk during this time of a budding romance between Steve and another Oldham protege, Adrienne Poster. Anyway, none of the Oldham recorded sides were released.

Then Steve formed a RnB group called the Frantics in April, and began to make the rounds of all the clubs. They were going down a bomb and along the way changed the personnel and name to the Moments. The group, Steve Rowe, Steve Marriott, John Weider, and Jimmy Winston, has just recorded some sides, and a version of the Kinks "You Really Got Me" has already been released in the States. With a group as full of talent as Steve Marriott & The Frantics, you know original success can't be far behind!



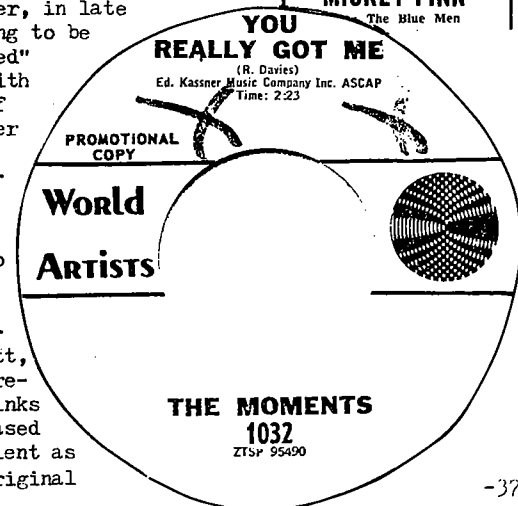
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and the Frantic Ones

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**THE PLEBS**  
SUNDAY—Blue Beat  
**MICKY FINN**  
The Blue Men



## jimmy page



Star session guitarist Jimmy Page began his musical career in 1963 as a member of Neil Christian's backing group, the Crusaders. Later on, he joined with Cyril Davies to form the Cyril Davies All Stars. But his live appearances were cut drastically when he began to get into session work. Jimmy explains how it all came about: "I was hanging out at my favorite haunt, the Marquee Club when I was offered my first job by producer/arranger Mike Leander. I was really quite surprised, because before this I thought session work was a closed shop...." This first session produced an interesting record by the Carter-Lewis Group, "Your Momma's Out of Town" (Oriole 1868).

The Mitch Murray tune was rendered in a nicely crisp style, but much milder than Carter-Lewis or Jimmy were accustomed to playing. Jimmy has a swift clean solo that he can well be proud of. The flip "Somebody Told My Girl" is a bit more RnB tinged, with Jimmy playing another (this time more distinctive) solo.

From then on it was all session work for Jimmy, as he was booked for an average of ten sessions a week. Some of the more popular names he's recorded behind include the Everly Brothers, Paul Anka, Jackie De Shannon, Petula Clark, the Kinks, PJ Proby, Cliff Richard, Brenda Lee, and Dave Berry. It's Jimmy who is prominently heard on Dave Berry's two recent smash hits, "One Heart Between Two" and "The Crying Game".

Another few of Jimmy's early sessions can be heard on Mickie Most's discs, (when he was a singer, not a producer). These include "Sea Cruise" and "Money Honey". In fact, Jimmy rates the solo he does on "Money Honey" as one of his best! It's certainly easy to tell why, when one listens to the crackling, bristling riffs that make the record the classic that it is. Jimmy also remembers fondly the session solo he does on the Brook Brothers record, "Once in a while".

For a while during 1964 (it was in early May to be exact) Jimmy joined the Mickie Finn Group. "It was a short lived thing, and really just an extension of my session work. I played mouth organ and lead guitar with them for a while.

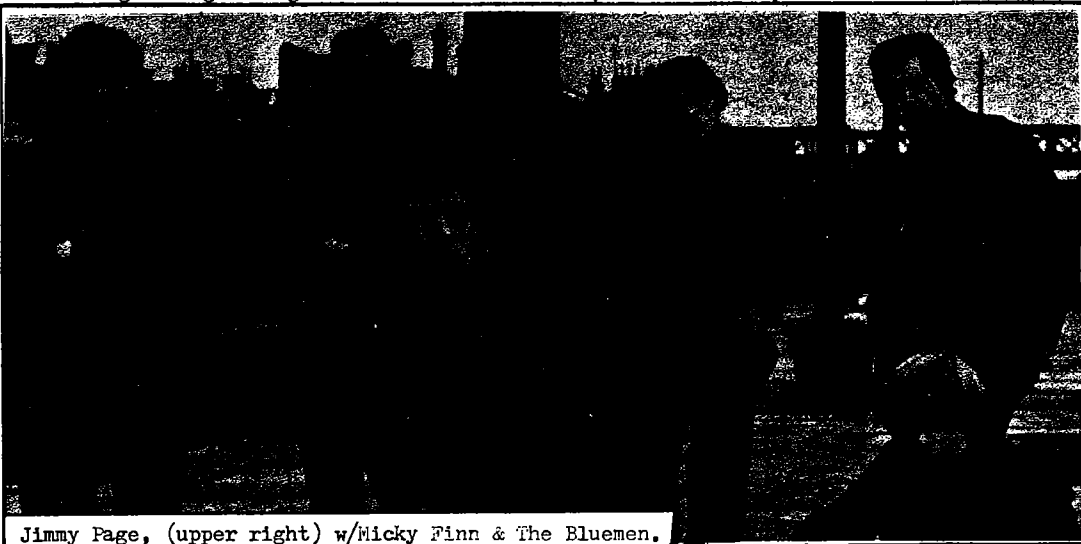
Thru his many sessions, Jimmy became close with producer Shel Talmy who has just hit the top with the Kinks; "Yes I was on those sessions, but I basically did second guitar or percussion. Shel just likes to have me around just in case..." Jimmy has also participated in numerous other Talmy group recordings like the First Gear's latest on Pye "A Certain Girl" b/w "Leave My Kitten alone". This has to be one of the most exciting and wildest Page solos yet!



**JIMMY PAGE:** She Just Satisfies! Keep Moving (Fontana TF33). One of the finest guitarists in the business, now in the personal spotlight. Furious beat, with vocal touches almost vanishing in a welter of amplified backing. Right for dancing, right for listening, just right!

Earlier this year, Page recorded his first solo single, "She Just Satisfies" for Fontana (533). Jimmy says: "It was just an experiment really. I played all the parts myself, except for the drums which were handled by ace session man Bobbie Graham." "She Just Satisfies" is similar to the Kinks song "Revenge" which Jimmy co-wrote with Ray Davies. "This one had new words by Barry Mason", reports Jimmy. Jimmy prefers to exhibit his harmonica style on these sides, and they are both wild rave-ups. But he does get in some wild licks on the flip side, "Keep Movin' ". When asked about a follow-up Jimmy replied: "I'm not too keen on the idea. If the public didn't like my first record, I shouldn't think they'll want another."

After finishing off his debut single, he went to the States for a few weeks where he did some sessions and learned a bit about the American recording scene. Jimmy also worked anew with Jackie De Shannon, but this time as a co-composer: "We wrote eight songs altogether while I was there", declares Jimmy.



Jimmy Page, (upper right) w/Micky Finn & The Bluemen.

One of these Page-De Shannon songs appears on the new PJ Proby album, and two more appear on an April 1965 single by Judi Smith, (Decca 12132). Jimmy not only wrote the songs, but played on the session and was musical director as well! "Leaves come Tumbling Down" is a lovely ballad with a nice string arrangement. "Come My Way" features Jimmy on acoustic guitar.

On this Judi Smith record, Jimmy worked closely with producer Tony Calder. Tony has just formed a new label with Andrew Loog Oldham called Immediate records, and Jimmy plans to be an integral part of their setup.

(con't. on following page.)

# the high numbers

Hailed as the first authentic mod record, four hip young men called the High Numbers are out right now with "I'm The Face", backed with "Zoot Suit"---a Fontana Disc. Two numbers penned by co-manger Peter Meaden. How mod is this mod-mad mob? VERY mod. Their clothes are the hallmark of the much criticized typical mod. Cycling jackets, tee-shirts, turned up Levi-jeans, long white jackets, boxing boots, black and white brogues, and so-on to the Mod-est limits.

Says Peter Meaden: "After all, the Mod scene is a way of life. An exciting, quick-changing way of life. The boys are totally immersed in this atmosphere. So they have this direct contact with thousands of potential disc-buyers. And the reaction is already very strong indeed. Take places like the Scene Club in London. The fans are mad about the disc-both sides of it! In fact, 'Zoot Suit' was originally planned as the 'A' side, being switched only at the last moment.

In a way, the High Numbers sound swivels directly round the vocals and harmonica wailing of Roger Daltry. His blonde hair is styled in a longish French crewcut and he buys clothes in the very latest styles. Currently he's modeling zoot-suit jackets. He digs the blues and Buddy Guy...and is glad is no longer has to work as a sheet metal worker.

Lead guitarist Peter Townsend originally wanted to be a graphic designer, having been to Ealing Art School. A near six-footer, he has cropped dark hair, piercing blue eyes, and says: "I admit to spending a fortune on bright and in-vogue clothes. I go for the 'West Side Story' look, and the Ivy League gear." Musically he's for Bob Dylan and the Tamla-Motown-Gordy label.

On bass is John Allison. He went to school with Roger at Acton County Grammar School. "I used to be in an income tax office. This gave me an ambition to get OUT of the tax office." John is certainly the most conservative of the group, really preferring classical music to most other kinds. He is an accomplished musician.



Come in, now, drummer Keith Moon. He's the youngest of the group---only seventeen. A Wembley resident, he went to Wembley Technical College and was a trainee representative before turning professional musician. It is Keith who is the smallest of the group, too, and has black hair and brown eyes. "I spend all my free time listening to the music in various West End of London clubs."

TRM colleagues are convinced that the boys stand a good chance of getting away with "I'm The Face". And one thing is for sure: the phraseology is good and authentic. Mod, in fact. It will be interesting to see how they do.



(LEFT: Currently creating a storm in London's Scene club on Wednesday Nights are the High Numbers, the first really Mod group to hit the group scene. The boys have been the centre of interest for several weeks since their sensational debut at the Scene Club, in Ham Yard off Great Windmill Street in the heart of London's Soho. The High Numbers have been signed by Arthur Howes and Jimmy o Day for a series of Sunday dates starting on August 9th at Birghton Hippodrome where they will be appearing with Gerry and the Pacemakers. Other dates so far negotiated include the Blackpool Opera House with the Beatles on August 16th, and Kelvin Hall, Glasgow with the Animals and Yardbirds on September 4th. An Autumn tour for the boys is being planned but the High Numbers will be playing at the Scene on Wednesday Nights for the next three months. Their disc, "I'm the Face" was last week given a Top Fifty Tip by the TRM staff.

**THE HIGH NUMBERS**  
I'm The Face; Zoot Suit (Fontana TF 488).  
THIS sensational new mod group and an atmospheric wailing item with a jerky danceable beat and an ultra-commercial blues-flavoured tune that grows and grows on you. Interesting lyric about mod fashion and good vocal all leads up to a first class disc by this new team, who are kicking up a storm in London clubs. With enough exposure it could click in a big way. Flip is a smoother also-beaty item with another good lyric.  
**TOP FIFTY TIP**

**Jimmy Page**, (con't from preceding page).

Of the first ten or so Immediate releases, Jimmy has been involved with many of them, as a session man. But on two he has been involved as a writer and producer. Immediate 002 is the Fifth Avenue doing a lovely folk-rock version of "The Bells of Rhymney". Jimmy intertwines 12 string acoustic and electric guitar sounds. The flip, "Just Like Anyone Would Do" is a Page original and very similar to the current Byrds sound sweeping the charts.

For Immediate 020 he has Les Fleur De Lys doing Buddy Holly's "Moondreams". It's quite a strange arrangement. The flip, "Wait For Me" is another Page original, and is a fast searing instrumental with Page flailing away at his guitar throughout the record. Jimmy reports that he has just completed a single with John Mayall's Blues Breakers, "I'm Your Witchdoctor" b/w "Telephone Blues", which will be released next week on Immediate 022.

Yes music fans, it seems perfectly clear that guitar whiz, arranger, producer, writer and sometime vocalist Jimmy Page has a great future in store for us all!



tips for the top





# ADDENDUM

## PHIL SPECTOR:

Joy Mann Empty Pages/Cryin Fool (B side by P. Spector/T. Phillips) Col. 42351 2/62  
 Priscilla Paris on LP Priscilla Sings Herself York 4005 liner notes attributed to Phil Spector.  
 Yolanda and the Charmanes There Oughta Be a Law/Hootchy Gootchy Girl Smash 1777 9/62  
 (last issues Addendum indicated the tie between Sill-Hazelwood & possibly Spector on Smash during 1962. This Record was produced by Sill & Douglas & The B side was written by Al Hazan, who later became Ali Hassan on Philles. This side was also published by Mother Bertha Music. Godgirl record with possible Spector involvement)  
 Sammi Lynn You Should Know I'm Still Your Baby/Blue Butterfly Sue 752 9/61  
 (Jack Nitzsche worked with Sue Records during mid '61 to early '62; arranging and co-authoring many sides. No production credits are listed here, but Nitzsche co-wrote the B side. The A side is an exact cop, or early rendition of "Take Good Care of My Baby" credited here to Coffin-King-R. Kreisman & Aldon Music. Good sound, lots of strings and possible Spector involvement.)

## RED BIRD FAMILY:

Roddie Joy If There's Anything Else You Want/Stop Red-Bird 037  
 Linda Jones You Hit me Like TNT/ Blue Cat 128

## YARDBIRDS:

The Washington D.C.'s: Seek & Find/I Love Gerald Chevin the Great UK CBS 202464 1966  
 The Parking Lot: World Spinning Sadly/Carpet Man UK Parl. 5779 1969  
 (Both produced by Paul Samwell-Smith; Also wrote 'World Spinning Sadly'.)

## PRETTY THINGS:

A strange 1968 album was pressed in Britain entitled More Electric Banana. Perhaps it was a soundtrack for a film; or a BBC Show. It was on De Wolfe Records, DW LP 3069, and these were the cuts: I See You (A. Povey/R. Taylor/P. May/AE Waller); Street Girl (Peter Reno); Grey Skies (same credits as 1st cut); I Love You (Phil May/D. Wilkinson); Love Dance & Sing (Peter Reno); & A Thousand and Ages From The Sun (same credits as first cut). The other side of the album had the same six cuts, except they were the instrumental tracks without the vocals.

## Jason Crest

Flip of Juliano the Bull is "Two By The Sea"

## VANDA-YOUNG:

'Station on Third Avenue' by Vanda-Young on Marmalade UK LP There's a Lot Of It About, & V/Y also wrote "Ain't It Nice" by Steve Ryder, (E) Blue Mtn. 1003; 1972.

## BRUCE JOHNSTON:

"Carmen" by Bruce & Terry was on the Columbia Sampler Cool N Clear CSP 197, in Mono Only.  
 Bob Keene Orchestra: Teen Talk (B. Johnston)/The Toughest Theme (B. Johnston/M. Enrich). Both Instrumentals Del-Fi 4144, 1/61  
 Millard Woods Country Boy/Don't Put Me Down (B. Johnston/J. Randolph) Del-Fi 4150 2/61

## JAN & DEAN:

Deane Hawley Queen of the Angels/You Conquered Me Liberty 55446 12/62  
 (Both sides arranged and conducted by Jan Berry; Produced by Lou Adler) (Deanne Hawley also recorded a half dozen 45's for Dore during the period Jan & Dean were there; perhaps they worked with him then too; See also below.)  
 Johnny Crawford Judy Loves Me (Written by Jan Berry/Kornfeld/Altfeld) Del-Fi 4231 12/63 (reached #95)  
 Most pressings of "Blue Moon Shuffle" on the flip of Jan's Ode 45 "Don't You Just Know It" are really "Tinsel Town"; "Tinsel Town" issued more recently in a different version/mix b/w "Blow Up Music" Ode 66050 as 1 Jan 1.

## BEACH BOYS:

Dot 45 16354 "Samoa/Lone Survivor" is by the Beachcombers; no Beach Boy involvement.  
 "Tell Someone You Love Her" and "Hawley" (listed as "Holly") not by Brian but by Dino/Desi/Billy conglamorations. Perhaps "Hawley" is about Deane Hawley---see Jan & Dean above...)

## Mike Sheridan & Nightriders: (reorganization of past listings):

Tell Me What You're Gonna Do/No Other Guy Col. 7141 11/63  
 Please Mr Postman/In Love US Liv. Snd 902 Col. 7183 2/64  
 Oh What a Sweet Thing That Was/Fabulous Col. 7302 6/64  
 Here I Stand/Lonely Weekends Col. 7462 1/65  
 Take My Hand/Make them Stop Col. 7677 8/65  
 Don't Turn You Back on Me/Stop Look & Listen Col. 7798 12/65

"In Love" & Fabulous on French Sampler The Best of the Liverpool Sound; FBX 272

See TRM #7 Addendum for details on above Carole King Record.

Addendum Help Thanks to: Ken Barnes; Joel Bernstein; Greg Shaw; Juergen Roemild; Don Huff; Bernard Waats; & everybody else who wrote.

Companion

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IT MIGHT AS WELL RAIN UNTIL SEPTEMBER

(Carole King-Gerry Goffin)

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DIVISION OF NEVIN-KRASSNER ASSOC. INC.

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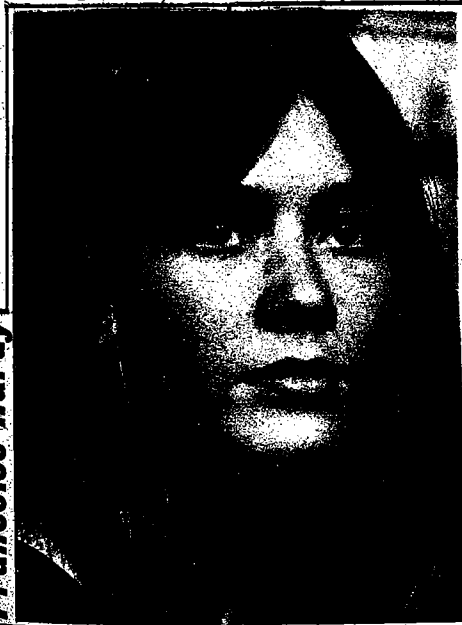
# LETTERS O M

## MORE ON GIRL GROUPS

.....I was happy to see that Ken Barnes also like the Chic-Lets, The Girlfriends, The Four Pennies, that great Reparata 45 (my Favorite Spector cop), plus the Shelly Fabares "He Don't Love Me"---was she really married to Lou Adler??? (Ed: Yes!). Anyway here are a few more, for what it's worth:

**Annette "Dreamin' About You"; Vista 338.** This was given to me by John Peck of Providence, who also has the picture sleeve. In this case the Pic sl. has more than nostalgic value cause it says the song was for her "new TV Show" (Don't remember the name), which is funny because she never got it!! The song was written by Carole & Gerry, and sounds as if they produced it too. I think it's fabulous. **Pandoras; "I Could Write a Book about My Baby"; Liberty 55954.** I saw them (an all girl group who played their own instruments!) on a syndicated show (Upbeat, maybe??) and I never forgot the song. It wasn't a hit, and no one I knew had it...then finally found it at a party and convinced the pwner to part with it. It's not really Spectorish, but I love it. (Goo production by Bob Stone, who also wrote it.)

**Francoise Hardy; No one ever mentions her.** No auction list ever list her. No want lists ever want her. But I do. I found one album by her at a flea market about 4 months ago, and two of the cuts were Spector-gone-French! Since then I've acquired four albums on Kapp, 3 on Reprise, 2 French albums on Vogue, 3 Kapp 45's, plus a French EP. She first hit in '61 and was immediately the rage of France. Whereas the other chick singers would try to do Tina Turner, Francoise just stood there in a back leather raincoat and played her guitar. She was the first French pop-singer to write her own material, and it was varied and usually very good. (To hear one album would be misleading. She did several in English and one of them, especially, is to be avoided.) About '64 she did movies and records & films continued until the late 60's. She's only 30 years old now! Anyway she was really something else, almost old fashioned in her appearance and lyrics, but she did the socially incorrect things all the time; living with a photographer in '66, right next door to her mother. (France is less permissive than America, despite what Americans think.) These days she has Jaques Dutronc's kid (JD is a pop singer) but she refuses to marry him. Probably the album you'd like would be Je Vous Aime; Four Corners-Kapp 4238. Listen to the first side for the Spector touches. (I don't speak French



Francoise Hardy

## POP POEM

THE time has come, we must impact

Our lowly comment on the chart  
And whether or not our text you use  
It's imperative we express our views.

The **HOLLIES**, oh yes, they're the greatest lads  
And hardly one of the latest fads,  
"Can't Let Go" is one of their best.  
The singing is brilliant apart from the rest.



CHRIS DREYA

The **FACES**, yes we both agree  
Have made it big with "She's a Lady"  
Their image is really sharp you know  
And from the chart not soon will go  
Composer **KENNY LYNCH** you see,  
They're making money and so is he.

The **STONES** we think in "Satisfaction",  
Turned out the ultimate of their fashion,  
And since then, as we have learned,  
To an earlier style they have returned.

The **WALKERS** make the greatest discs  
With a **SEASONS** song there are very few risks;  
A **SPECTOR**-like sound and very clean,  
Is that **SONNY BONO** on tambourine?

We had predicted, long time ago,  
A hit for **LOU CHRISTIE** and now we know  
That "Lightnin' Strikes" has made the grade  
And with that chorus he has it made.

Of "Substitute" we must express  
That of the **WHO** it's hardly the best,  
But still a good record with very good words,  
Though much of it sounds just like the **BYRDS**.

"Hold Tight"—great record for a dance  
Is composed of football chants,  
But, we think, will stand the test  
For **DAVE DEE, NAILS, CABBAGE** and the rest.

It's very refreshing, we agree, to see the **KINKS** change of policy;  
The group, in parts, sounds much like **JOE BROWN** with **RAY DAVIES** now the frustrated clown.

On "What Now My Love", now should we dare to ask which is **SONNY** and which is **CHERYL**?

Now our opinions we have rendered,  
Hoping that no one we have offended,  
Although with our views you may not agree  
It is a change to see it in poetry!

by Yardbirds  
Jim and Chris

by the way...but Otis usually didn't speak English either and I liked his records just fine.)

Cheers....

Andy Simons  
Northampton, Mass.

(Andy: Anyone whose check reads "Tomorrows Sound Today"—Remember the Ronettes" is allright with me. Thanks for the girl-group comments. Look for an all-inclusive **TRM** girl-group roundup shortly!)

## BARNES UPDATES DISCOVERIES

.....Other items of interest include "Just About the Same"; Association (WB 7372), produced by Boettcher/Olsen in a last attempt to capture the "Along Comes Mary Magic"—written by Fennelly-Rhodes-Stac. Quite adventurous for the Association; strong harmonies; ok song. And courtesy of a New Zealand friend three albums and four singles by the Fourmyla, the island's foremost '68-'70 group. Much of it is nice light pop-rock though nothing up to their Bell single "Nature". Plus the Best of the Easybeats, which I love, and their Volume 3 which seems really strong and is an immediate favorite.

.....Incidentally, it's been revealed that The Grodes were actually a studio figment consisting of solo records by Doug Rhodes (if you pronounce Doug's name fast, sounds like a NY pronunciation of Da Grodes.).....Hmmm.....

Ken Barnes  
Burbank, Calif.

## MC5 RETURN!!!

.....Yes, Virginia, there's still an MC5. They appeared around Labor Day in Faribault, Minnesota, Rice County Fairgrounds, with Bob Seger. Wayne Kramer is the only remaining original member but he rocks on with second guitarist Mark Manko (ex Detroit), a bassist, and two drummers. Wayne was extremely friendly and personable to his old fans who stopped in his trailer to say hello. Here's an item of considerable interest to **TRM** readers: Wayne told me that during their year or two of residence in England, the original 5 recorded a soundtrack for an unreleased experimental film called Gold. The movie as I say was never released, but Wayne said the soundtrack album came out and included "some of our most progressive music to date"! Yet I have never heard of this album, and the local Egliah Import shop has never heard of the reputed label, Grandmother Records?!? Can any reader help me out on this one---it's a toughie!!

Meanwhile Wayne has joined forces with an ex-Motown exec, Mel Davis, in a new management-production company. A single is planned: "Pain of Love" B/W "Without Sensitivity". Friends and fans can write Wayne c/o The Rock Pile; 3626 East 8-Mile Road; Detroit, Michigan; 48237.

Dennis Thompson is in L.A. working with the new Iggy Pop Band; Rob Tyner is living in Ann Arbor and will soon have a book published of science-fiction porno; Fred Smith and Michael Davis are half of the new Scott Morgan Group, with ex-Rational, ex-Lightin' Morgan, and ex-Lightnin' Terry Tratandt.

As for Bob Seger, he rocks on as well. At this particular concert he was backed by the same Silver Bullet Band who support him on the Contrasts LP, only with Robin Robbins on keyboards. Its a helluva band; the album doesn't show half of what they can do. Unfortunately, Seger continues to undermine his own potential in concert as well as on record---this time it was a long, boogie-and-boredom version of JJ Cale's "Bringing it Back From Mexico". My God, a song about marijuana in 1974! Needless to say, this paled beside his renditions of "Ramblin' Gamblin' Man", "Let It Rock", "Get Out Of Denver", and an astounding encore of "School Teacher".

Andy Schwartz  
Minneapolis, Minn.

(**TRM** & Seger/MC 5 fans should check out **TRM** #1 for another of Andy's Midwestern reports. Thanks!)

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